

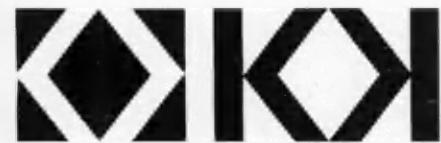
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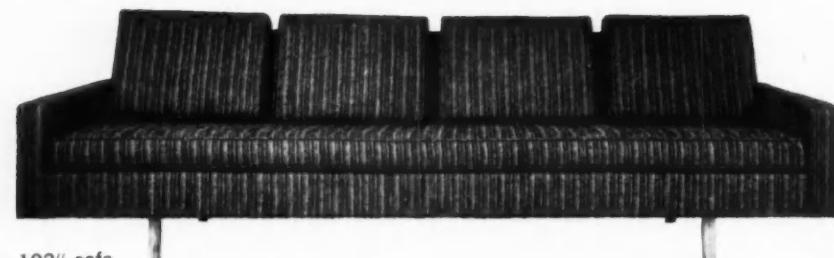
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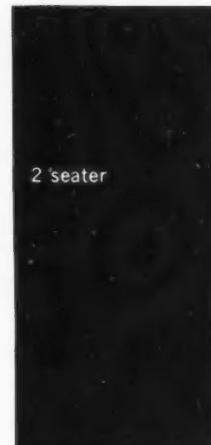
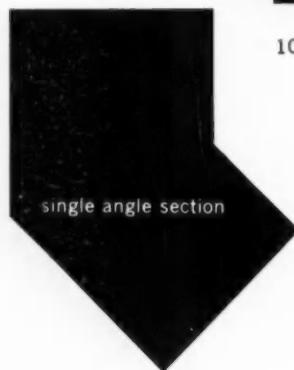


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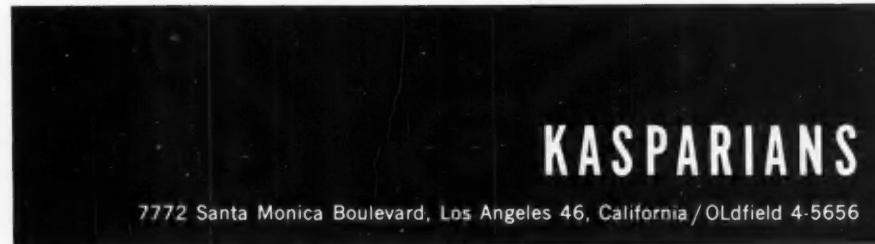
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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Printed by Wayside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

MUSIC

PETER YATES

A COLLAGE OF AMERICAN COMPOSERS—Part 4

When sound has been released from tonal bondage, the chief means of binding the sound together into musical units must be rhythm. If the skeptic can say that rhythm will surely be needed, the creator can reply with equal force and greater validity that by such means rhythm has been released from the vertical cage-bars of traditional harmony. And when the same mind that only a short time ago complained that dissonance at any extreme must be unacceptable now explains that, with dissonance, emancipated rhythm has been already freed of vertical harmonic strictures, the answer may be that in those circumstances music has escaped bondage to harmonic procedures only to suffer a new bondage, to arbitrary dissonance.

Throughout his career John Cage has concerned himself with developing a methodology of rhythm. As Virgil Thomson describes it, he has "substituted an arithmetical relation among the durations of sounds for the traditional arithmetic relation among their pitches. He has isolated rhythm as a musical element and given it an independence it did not have before. . . . Let no one think his 'Music of Changes' is wholly a matter of hazard. The sounds of it, many of them quite complex, are carefully chosen, invented by him. And their composition in time is no less carefully worked out. Chance is involved only in their succession. And that chance is regulated by a game of such complexity that the laws of probability make continued variation virtually inevitable."

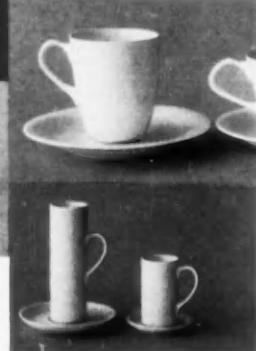
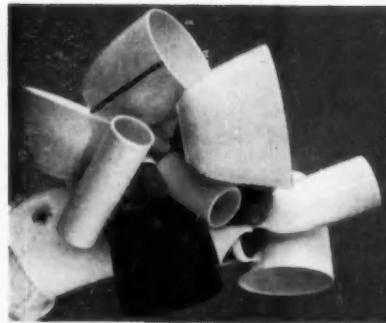
John Cage has worked with rhythm for the most part in three media: pure percussion, music for prepared piano, and the already discussed "Music of Changes."

Sophisticated painters, seeing fetishes of primitive religion, through the blank eyes of which looked out superstitions more ancient than the formulae of that religion, superimposed these fetishes as subject upon the content of their own sophistication. In the same way a few composers began exploring the sophisticated rhythms of purely

melodic and non-harmonic music learned from other cultures. Under the direction of John Cage a group of musicians began composing and performing music for an assemblage of arbitrary sound-producers, mainly percussion. Percussion instruments are of two classes, those which can be tuned to produce distinct pitches and those which produce only their own sound: a group of these latter can be arranged to produce melodies in arbitrary pitch relationships peculiar to themselves: for example, a set of cowbells, or wood surfaces, or metal rails. In this music the quantity or duration of the rhythmic components was made at least as important as the customary rhythmic stresses by volume. The chief composers for this medium were Cage himself and Lou Harrison. Many concerts of this music were given, attended on every occasion with wide publicity. Cage's "methodology of rhythm" gave to some of this music a feeling of order and a continuity, even melody, which in part satisfied audiences. Simple melody-producing instruments were not excluded, for example the ocarina which plays quarter-tone melody in Lou Harrison's *Canticle No. III* (scored otherwise for 6 muted iron pipes, 3 wood blocks, guitar, 5 muted brake drums, 3 sustained brake drums, 5 dragon mouths, 6 water buffalo bells, sistre, 5 tongued teponazli, grand tam-tam, 5 muted cow bells, snare drum, bass drum, 5 tom-toms).* The most interesting of these compositions that I have heard is the last of thirteen percussion symphonies by Harrison (privately recorded but unobtainable). The melodies, rhythms, counterpoints of this Thirteenth Symphony are as lucid as a work of Mozart, though the sound-producing means allow only the simplest non-tonal melodies, which must be given enlargement by very complex rhythms. (To describe it more accurately: a symphony of rhythms, in which some rhythmic subjects are further distinguished by simple melodies or non-tonal patterns of pitched noise.) Harrison composed, besides, a Mass for soprano solo, with bells and percussion, which he has rewritten for unison chorus, solo voice, and conventional orchestra with solo trumpet (recorded by Epic). In comparison with multi-vocal designs like these, the bulk of percussion music, for example a widely performed piece for percussion by Carlos Chavez, is elementary and nearly barren.

*Recorded with percussion works by other composers on a record, *Breaking the Sound Barrier No. 1*, (Urania).

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Just as the fetishes copied by modern painters reinstate in their sophisticated surroundings something of the primitive fear (dread of whatever is incomprehensible), so the rediscovery of primitive sound-producing means (sistrum, dragon mouth, tam-tam, bull-roarer, lion's roar) reopens deep caves of emotional experience towards which the cultivated composers of modern western music had been groping through channels of increasing dissonance.*

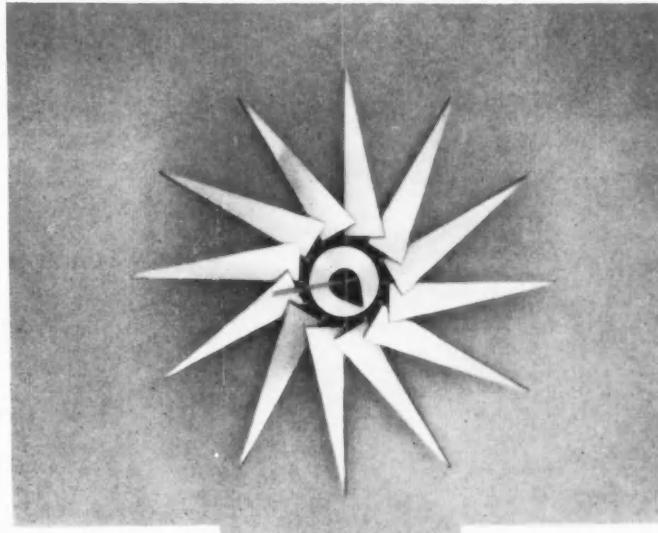
And to those who will at once exclaim that they have no desire to revive the horrors of primitive religion, let me ask to what they refer when they write or speak so eloquently of art communicating emotion. For the modern soul the language of terror may be no less cathartic than it was in Greece. These modern percussion pieces, interesting and well put together in design and sound, do not exceed the raging indecorum of Beethoven. For Beethoven as for Ives, to convert the broad stream of harmony into a tumultuous torrent of resounding noise and recover it again was a climactic musical achievement.

Apart from such other special avenues of tonal or non-tonal percussion, and noise, as I have already discussed, the chief development of rhythm as an independent ingredient of composition has been through the works of Anton Webern. The general habit here has been to treat all divisions of the measure, to the utmost notational extreme, as equally important within the melodic outline or contrapuntal relationship. The chief exponents of this style of liberated rhythm, following the direction given by Webern and, to a lesser degree, the more recent compositions by Stravinsky, have been Karlheinz Stockhausen and Pierre Boulez.

Another method, in which Cage, Stockhausen, and Boulez have been leaders, does not directly concern us here, that is the use of electronic sound-producing devices and distorted and rerecorded tapes. The plan is to create a music of invented sound, removed from nature and divorced from notation, which may be reproduced by playing the tape. The sound may be distorted in any number of ways, in pitch or texture by altering the speed of the tape and rerecording, in attack by playing the sound backwards or amputating the beginning or the end; any sort of sound-producing device, amplified to any degree, a bell, a speaking voice, shuffling feet (as in Varese's *Poeme Electronique*) may be distorted and expanded into dimensions foreign to listening experience. In Stockhausen's *Children's Voices* the aural experience can become emotionally divisive, schizophrenic. John Cage anticipated this idea many years ago, when he told a group of listeners: "The composer himself will make a composition on tape as an artist makes a sculpture or a painting." Schoenberg predicted electronic instruments so easy to manipulate that amateur players could improvise a complex music on them without undergoing years of manual labor to develop a technique. American leaders in this field are Otto Luening and Vladimir Ussachevsky; the related group in Europe has taken the name *Musique Concrete*. Varese and Luening, both disciples of Ferruccio Busoni, believe that the true source of modern non-tonal sound experiment has been Busoni's theoretical treatise *Towards the Esthetic of a New Music*. Varese speaks of the "corporalization of the intelligence that is in sound: thought in space." Electronic devices have increased the dimensions of sound to extremes which may render any concept of tonal music quite meaningless. The method has not in my opinion gone beyond an arbitrarily experimental condition, a technical groping after conceivable sounds like that Varese is now carrying on in an electronic laboratory furnished to him by Prestone. Here art and science work together in search at once of beauty and of technical data.

I have quoted Virgil Thomson in explanation and defense of John Cage (*The Score*, June 1955). I quote now his criticism, which, as he generalizes on it, applies to a large part of the music I have been discussing: "Thus in Cage's hands, the use of chance in composition gives a result not unlike that of a kaleidoscope. With a large gamut of sounds and a complex system for assembling them into patterns, all the patterns turn out to be interesting, an arabesque is achieved. . . . What kaleidoscopes and arabesques lack is urgency. . . . 'Abstraction' in art is nothing more than the avoidance of a clear and necessary attachment to subject matter. . . . Since the civilized mind likes to share its intensities of feeling, and since all the feelings pro-

*". . . Bull-voices roar terribly from somewhere unseen, and from a drum an image of thunder is borne on the air heavy with dread . . ." Aeschylus, fragment quoted by J. E. Harrison, *Themis*: see *The Gate of Horn* by G. R. Levy. (There is also a comic, in retrospect, and very up-to-date mixing of genres in, for example, Henry Cowell's early and earnest *Concerto for String Quintet with two bull-roarers*.)



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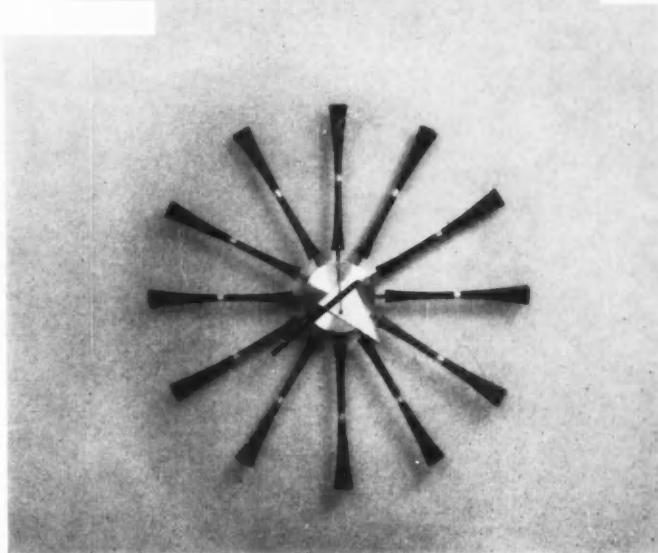
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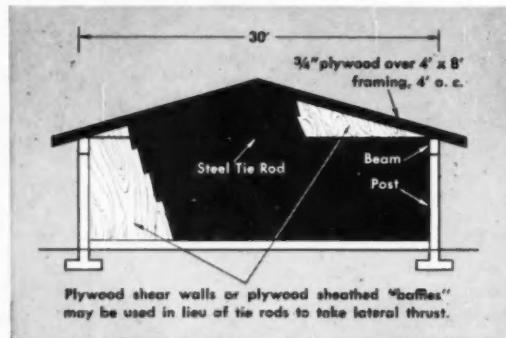
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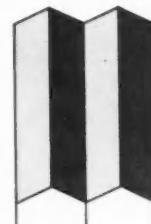
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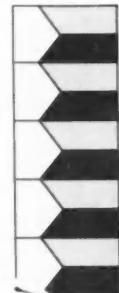
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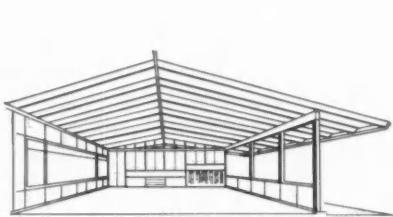


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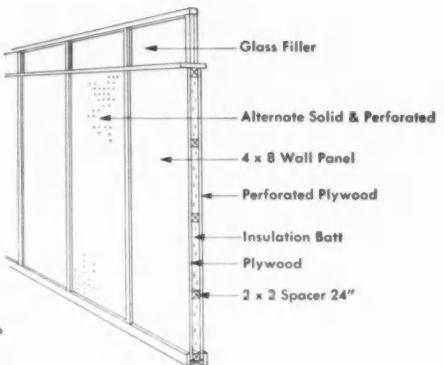
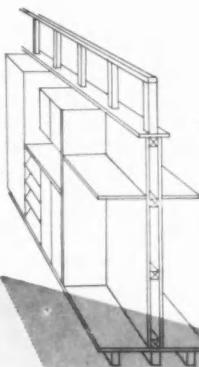
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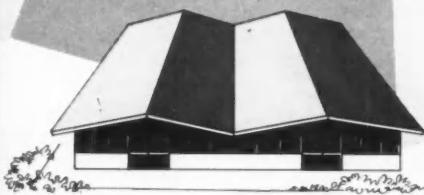


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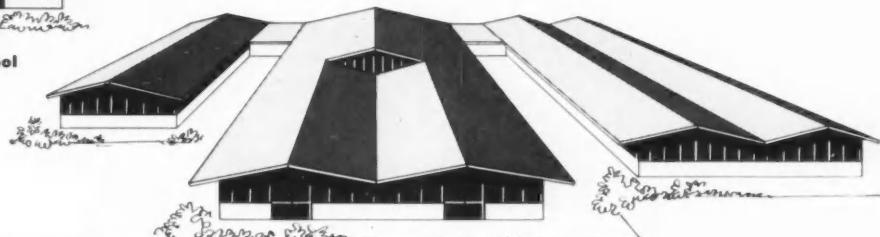


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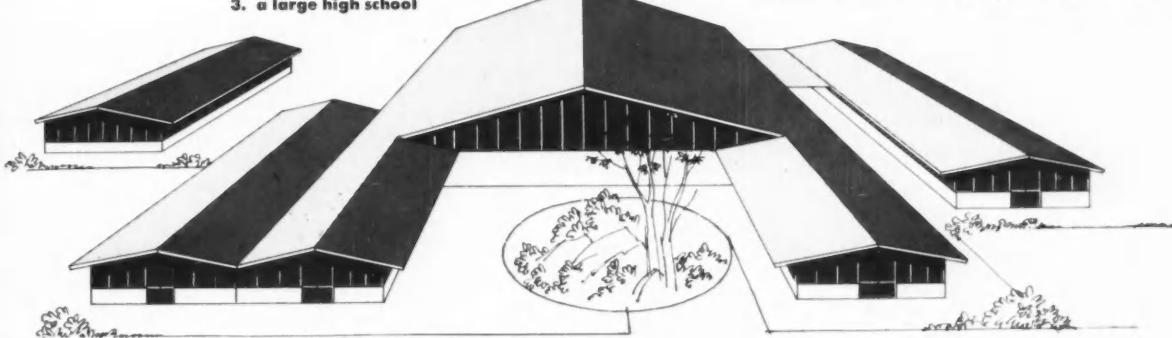
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vokable by abstract art are individual, abstract movements invariably end by attaching to themselves an intense feeling about the one thing that is consistent throughout their works, namely, a method of composition. The composition, or the method of composition, becomes the 'subject,' in the long run, of all abstract art."

It is an accurate criticism, insofar as it describes the feeling of the listener or receiver during his encounters with any non-referential art.

These are the degrees of composition: first, there is the achieved consistency of the composer, his content; then there is the subject, or irritant; from these, with a greater or less degree of variability, proceeds the style; finally, there is the inspired, considered and yet often unreasonable tinkering by which the content, the true composer, shapes, fits, pieces and rejects the product of the style to discover its unique individuality. Some writers about art like to say that the maker imposes his will upon the medium; it would be more true to say that he discovers his will within the medium, his will being the release of his content, by means of a subject, into style. At every stage, chance, accident, the circumstantial envelopment of the sensuous mind impinging upon the abstract modify the style by unanticipated events. The art is not what the artist means to do but what he does, a type of revelation, by which the creative mind learns more than its audience.

Beethoven, studying the score of Bach's Art of Fugue, discovers in the 11th fugue an additional thematic figure and watches it grow into an abstract hurricane of repeated notes; at a later time that abstract hurricane is translated into the opening of his own fugue of the *Diabelli Variations*. When George Gershwin, remembering a performance or reading the score of Schoenberg's First Quartet, translates the principal melody of the third movement, note for note, including some accompanying passages, into the song, for *Porgy and Bess*, "Bess, You Is My Woman Now," he is translating an abstraction, without regard for its original place or purpose. He may not even have recalled the tune as he found it or where he found it: we do not know. (Let me repeat the Aristotle-Stravinsky dictum: "One does not borrow: one steals." Ravel's borrowing from Gershwin in the Piano Concerto has the fragile charm of a transparent imitation.) Schoenberg once demonstrated in a lecture that the abstract development of a single theme shapes the dramatic articulation of the entire murder scene of Verdi's *Otello*. The method of composition is the real subject of a great part of all music, not only in western but in every musical culture. The external subject becomes significant as it is subsumed within the method of composition, the true subject, which is content ever pressing towards style. The "urgency" of abstract music has little to do with any attachment to whatever narrative or referential thread of external subject matter is run through the design. The urgency is the continuous rediscovery of the composer's content within the rich abstract-concrete pattern of cross-references of which distinctively in each particular work he has reformed his style. Urgency in art occurs when style, having found the means to bind itself closely to content, thereby makes imperative every unexpected happening of content that has been enforced within the style. These are not chance occurrences but the central and directing eventualities (urgency, inspiration) of art. Ability to recognize these eventualities and accept them, putting aside the "correct" (reasonable, explicatory) alternatives, is the distinction of genius. So considered, "urgency" takes on a very different meaning than that assumed for it by Virgil Thomson in his criticism.

In primitive music the melody or rhythm is thought magical; in ritual music the melody and rhythm become the idiom of the rite. When the composer's individual content leads him to discover and express further relationships in style that are no longer conservatively idiomatic, the defender of the rite objects. (Nowadays the rite is the public concert, and the concert manager its ritualistic defender.) It is the lesser musician who attaches no meaning to musical abstractions, who when he speaks of pure music means purposeless or useless music. The abstract figures of music in any culture convey meaning, unless the content is so gone down in degradation that the art is only a directionless embellishment. The abstract figures begin with the instrument: the voice, the instrument speaks; the composer, learning the speech of the instrument, develops the content of that speech as his own content (as among the earlier jazz musicians, for whom the voice of the instrument said what they could not); and a method of composition appears which is for practical purposes its

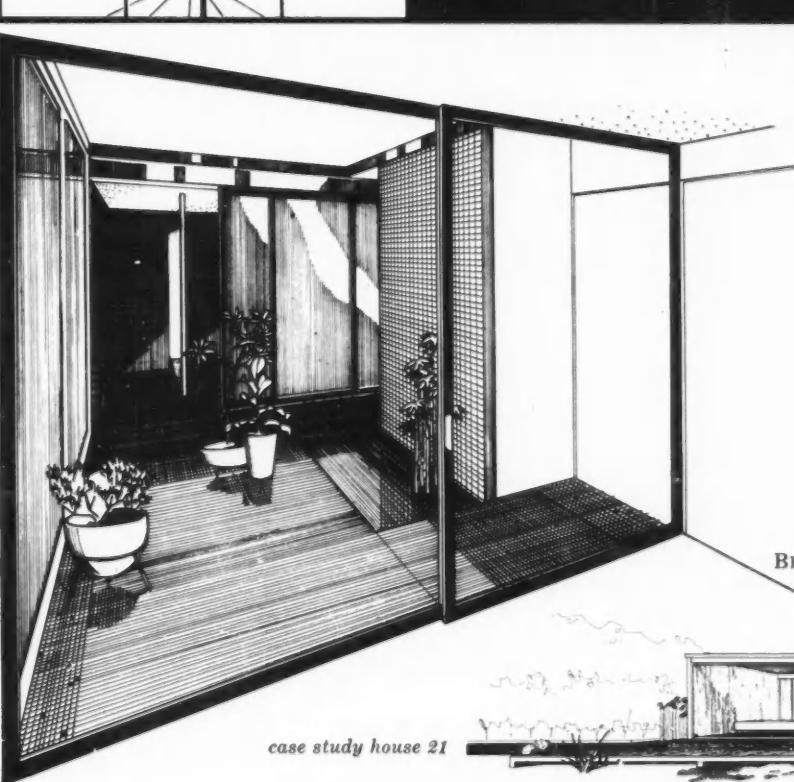
subject, speaking its style. With sophistication, subject matter enters into the process, as aboriginal drumming is adapted to convey messages, influencing and enlarging style, eventually to distort and destroy it. Meaning is discovered through the abstraction, the relationships, the individual voice or art of the style. Meaning in art is not the reporting of facts about anything but the course of the experience. As art becomes primarily representative it ceases to be art.

The finger of God in Michelangelo's fresco does not represent, nor create, nor does it tell what it is to create, or how creation occurs, or give us any other information. The bearded figure of God is as arbitrary and abstract as his represented age. If we do not translate back from this figure to its content and in so doing disserve content from subject, we are in danger of gross superstition. (If you think of it as expert representation, it is as empty as your head!) The embodied representation, like the narrative of the *Iliad*, reminds us of a past, but that past is not its present: that past may be an abstraction of experience historically interpreted towards some other abstract conception (for example, Simone Weil: *The Iliad, A Poem of Might*). To presume otherwise is to enter the domain of shadows, the illusion of the manufactured plaster saint, which fails of art.

Gertrude Stein wrote, in *Everybody's Autobiography*: ". . . a genius need not think, because if he does think he has to be wrong or right he has to argue or decide, and after all he might just as well not do that." B. L. Reid (*Art By Subtraction, A Dissenting Opinion of Gertrude Stein*) remarks of this: "By a simple act of assertion Miss Stein relieves herself of the burden of thought and the burden of moral choice." As a matter of fact Gertrude Stein is telling in plain language what a genius does, and her statement differentiates such a mind from that commoner mind which, for all its capacity to think, to be right or wrong, to argue or decide, knows only what it is able to think about, to decide about, to form moral judgments about, which does not, that is, possess or dispose of an achieved consistency of decision. It has the makings but not the achieved

content. The best way to estimate the difference is to go around a large chronological exhibition of paintings by one artist: one begins with ideas, styles, capacities, potentialities; at some point on the way around one observes these come to focus in a pervasive content (not a subject). This content is then shaped, occasionally hammered into style. But painting has to do with representation, subject matter—or did so until recently—which confuses the issue for many honest thinkers. In music the achieved consistency of decision seems to begin earlier than in painting; a composer has it from the beginning almost in the pure state or he will never have it pure. And the adventure of the composer's lifetime is in discovering this content, excluding false relationships which seductively encroach upon it, and more or less purely translating this content into style. The successive adventures also retrospectively influence the content, making it, paradoxically, more inclusive and more determinate. Whatever vagaries may beset the artist's living, his attitudes, his peculiarities, his moral or financial flaws, his inability to think in order outside his one medium of content, they do not essentially affect his content; they do continuously influence, they may warp or block the flow of content into style. The artist, having achieved his content, may never for a moment let down his effort in pursuit of style: if he does, he becomes a parody of himself. Thinking can precede or accompany or follow the pursuit of style, but an artist thinks about what he is doing as most of us do not. We think of what we are doing and what we should like to do and how to go about it and whether it is wrong or right and of what others have done or are doing. We live in a confusion, and so far as he has achieved a consistency of decision, a content, a true artist does not. (Van Gogh achieved his content coincidentally with the onset of his madness. He did not achieve a content like a nightmare, as some have hinted, because he went mad. The weakening of reason only concentrated the decisiveness of an achieved vision. With Rouault, who remained rational, the inward vision took the place of the outward. This, at the edge of disaster, is what it is to be a prophet.)

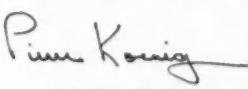
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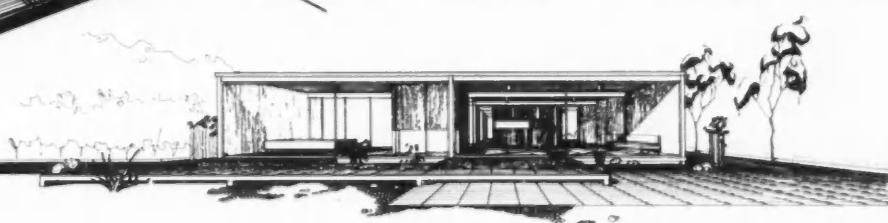
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ART

DORE ASHTON

In a time of labelled merchandise, of the "brand" name, the arts do not escape expert endeavors to package a public way of thinking about everything from brassières to objets d'art. More and more the tendency to see a trademark first and a work of art only later (if at all) becomes apparent. It is not uncommon, for instance, to hear a collector say something like "I have a Rothko, a Pollock and a . . .," referring to the canvases in terms of their trademark value. For many it is not a matter of seeing a painting in its unique value first and then of seeking out the idiosyncrasies which make it an unmistakable projection by a specific artist. Rather, it is a matter of immediate identification of a trademark. How rarely one hears, "I saw a marvelous painting. It was by X." No, one hears, "I saw a Rembrandt" or "I saw a new deKooning." This is not a casual abbreviation of sequence for the sake of conversation. It is significant evidence of the unconscious capitulation to the psychology peddled by brand-name makers.

In view of this creeping vulgarization it is especially important to keep asserting the importance of origins. It is necessary to emphasize that a work of art has a value as an experience and that there is a source, an origin of each experience which must be sought. If art were only a matter of recognizable trademark . . .

One way of emphasizing these values is to direct attention to the



Jack Tworkov

Courtesy Stable Gallery

intersection of several spidery lines is enough to place the figure in a specific space. In some, the sketchy sleight of the pencil, loosed on the page rapidly, gives a depth of shadow, an ambiguity of position which embraces the figure in an intimately suggested environment. In the drawing mentioned before, note the upper back and hair, where the continuity of lines connects the supple figure with the soft light behind. The source, then, of this drawing becomes the experience of enchanting continuing softness from environment to object.

For other experiences, Tworkov turns to other means, as he does in vigorous charcoal abstractions of the figure. In these, massing is contrasted with unnaturally high light and all kinds of variations are thus exposed. A chest becomes a shield, a muscle a rock, a

The Whiteness of the Whale

Colors Over



Photographs by Oliver Baker
Courtesy Martha Jackson Gallery

Sam Francis

thigh a dune. Metamorphic, suggestive, these drawings with their faceted lights reveal the range of Tworkov's imagination and his certain judgments concerning the nature of his own experiences.

In the third group of drawings, line is not used in its delineating character, but to induce an illusion of abstract rhythms and space. The charcoal is drawn downward in close sequences of slanting line, creating a dim slatted form through which distant light filters. The horizontal edges are free of line and become concrete light purveyors. In these drawings, which come closer to his paintings, Tworkov presents a summary of his sensations of that which is solid in space. But the ethereal mood characteristic of his painting is really the primary experience. What is expressed is the mood of reverie, but it is through the concrete forms that it emerges. The master draftsman is to be known through his ability to use the concrete to suggest the fluency of experience—this is what Tworkov does.

Esteban Vicente's charcoal drawings at the Castelli show were tonal and therefore more nearly allied to his paintings. Vicente's

Esteban Vicente

"No. 8" 1958

Photographed by
Rudolph Burckhardt

Courtesy Leo Castelli Gallery



characteristic communication is a vision of a possible total harmony. With this vision of an ideal wholeness, Vicente is particularly sensitive to nuance, to those experiences which slip, one into the other, almost unperceived, and to those secret tensions which ultimately balance the universe.

Yet, within the integrity of Vicente's dream are many variations

(Continued on Page 31)

small living documents that are drawings. The Stable and the Castelli Galleries recently rendered a service by mounting exhibitions of drawings by Jack Tworkov and Esteban Vicente, respectively, both of whom are known mostly through their paintings.

In these exhibitions it became impossible to think in terms of the branded object. The gamut of impulse was there and had to be run. The viewer had to enter the climate of each drawing, had to follow the pencil or charcoal as it twitted with quickened emotion or shot out fiercely. The different order of each experience became the attraction, the means of finding an origin.

Tworkov's show at the Stable included studies from the model, free compositions based on the figure, and a group of abstract charcoal studies, probably for paintings.

The smaller pencil studies from the model provided the most intimate experiences. In these, the judgment of the artist (the art of drawing is really based on the precision of the artist's judgments) could be gauged in simple traditional terms. For instance, there was a drawing of a seated nude seen from the rear. The delicacy of Tworkov's judgment may be seen in the way he suggests the largest mass: the planes from buttock to hip. The empty space between the delineating contours becomes an exquisitely rounded mass because Tworkov's pencil (his judgment) found the exact point of emphasis: the ledge which forms the hip related to the single sharp line between the buttocks. Similarly, the weight of the thigh is given in the fragmentary massing of lines beneath, and in the absence of line at the knee. Omission, of course, is an essential in drawing. By knowing where to break a line—in order to suggest a receding plane—an artist succeeds.

Tworkov's vocabulary is rich enough to cover many experiences. In some of these small pencil drawings, a hook or a sharp dot or an

notes

in passing

It rarely occurs to the average citizen of a democratic country to reflect on the basic values which govern his existence. He gets up in the morning, goes off to his work on foot, by car or by train, wanders freely about town or takes a trip to the country; in the evening he returns home, locks his door if he pleases, goes to bed and sleeps. Nobody has attacked him, hurt him or put him in jail. He may be living in a community of hundreds, thousands or even millions of people, but he is afraid of no one and he goes about unarmed. He may invite whom he chooses to his house, and can shut the door on those he does not wish to see.

To most of us this seems a perfectly normal state of affairs, because we tend to think of the world as having been created as we know it today. This is no doubt a good thing, because it makes us concentrate on the need for improving society. But it is a good thing too to remember the efforts it took to create the world as it is today: we are less likely to be discouraged when we see that progress is possible and that we too can change what needs to be changed, since others have changed things before us.

The democratic system of law and order as we know it is not "normal" at all. It has not always existed, nor does it exist everywhere today. It is the long and arduous conquest of civilized man and, like other conquests, it may be lost at any time unless men continually strive to preserve it.

The axis on which this system revolves is the law: for it is the law which, at the heart of all our institutions, commands the respect of each of us and ensures the preservation of the permanent values on which our civilization is based.

The man who robs his neighbor is arrested, tried and sentenced to make full restitution. Another who imprisons his fellow citizen illegally will be arrested, tried and sentenced to a term of imprisonment. A third who commits murder will be arrested, tried and sentenced perhaps to death. In each case the punishment meted out to the criminal is related to the crime he has committed against his fellow citizen. Of course the relationship between crime and punishment is not automatic, since criminal acts are the product of individual human minds and each one is different, whereas the forms of punishment have been laid down by society in well-defined categories. Thus many different crimes may be penalized by the same punishment.

Crime and punishment, however, have a common denominator: the permanent values belonging to the human person. The crimes an individual may commit against a fellow citizen may be directed either against certain of his rights, or against his freedom, or against his life. The

punishment meted out to the criminal is likewise directed against his rights, his freedom or his life.

That is what people mean when they speak of the permanent values belonging to the human person—a certain number of rights, freedom and life—in other words Human Rights.

It is difficult to imagine what patience, wisdom and genius were needed to define these values and to set up a system of law and order to protect them. Anyone who has attended a criminal trial and studied the face of the accused in the dock knows that no one can look more innocent than a guilty man. Yet the essence of our civilization lies in our ability to make this distinction, for our whole civilization is directed towards the defense of the innocent.

There is the complex web of evidence and counter-evidence, but above all there is the letter of the law. Everything depends on the legal text, and that is why in the defense of Human Rights the definition of the criminal act is of prime importance.

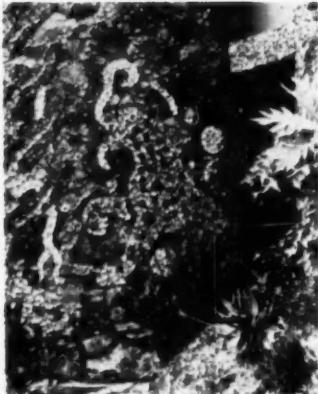
It is this definition which those who wish to violate the permanent human values start off by attacking. Certain states, supported by all the power of a modern system of law and order, but acting like the most primitive communities, have declared human beings guilty simply because they belonged to a specific group by virtue either of their race, the colour of their skin, their religious or political beliefs, or their nationality. Under such a system, it is no longer sufficient for an individual to be innocent of a crime against his fellow citizen: he is guilty merely by the fact of his birth.

He will be subjected "legally"—but in reality criminally—to attacks upon his rights, his freedom and his life. The most odious aspect of such a system is that a man whose innocence is no longer his defense becomes a mere puppet in the hands of the "law." Like the child whose insane father wants to strangle it, he is utterly incapable of defending himself. The police, the judges and the laws which in a democratic country were on his side are all pitted against him: he does not stand a chance.

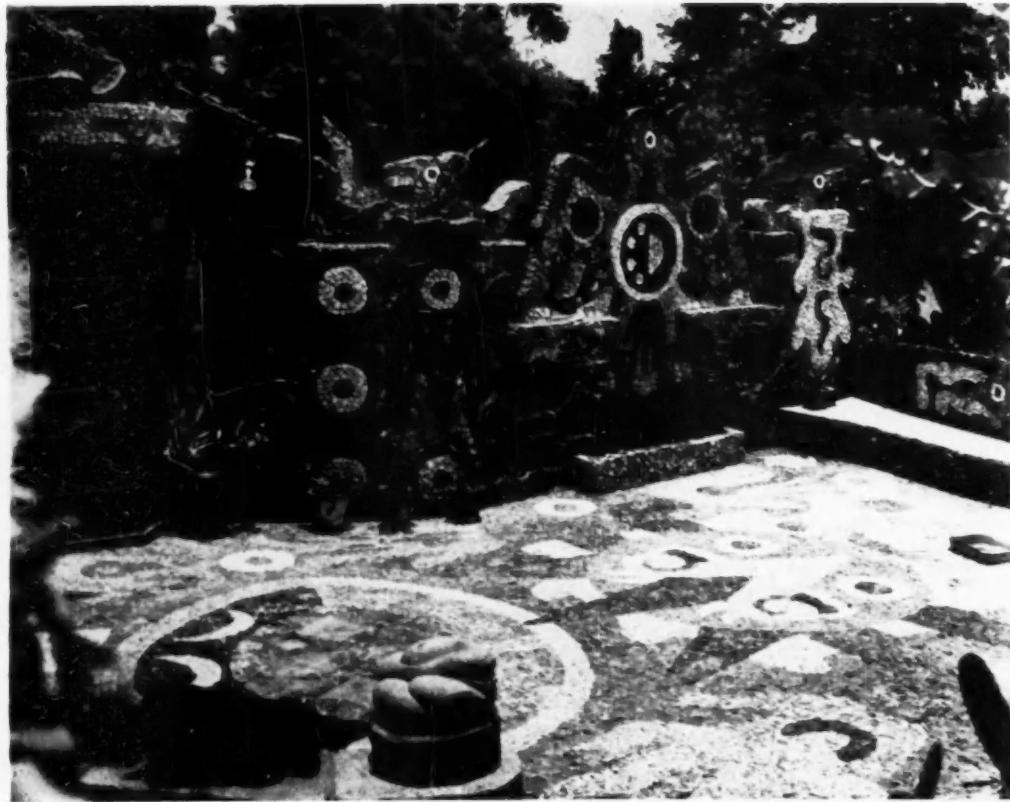
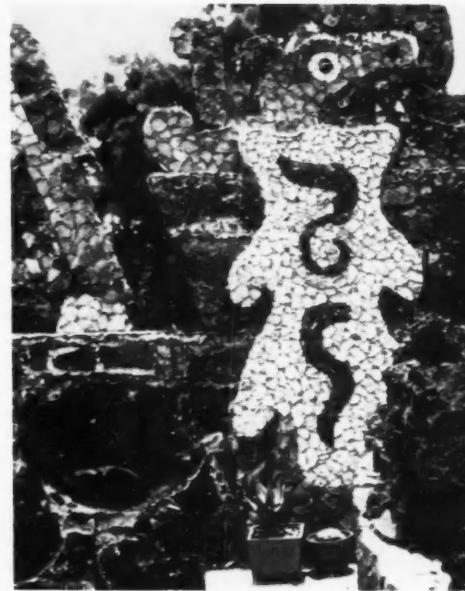
In such cases, only an international community can intervene since it alone possesses the authority, the force and the laws capable of inflicting the necessary sanctions on the criminal nation, and of freeing the innocent victim of the criminal use of supreme authority.

Unfortunately, the international community does not yet possess the authority, the force or the laws necessary to defend people in all parts of the world. The duty of our generation is to press forward with the work of establishing the reign of justice everywhere.

—UNESCO



MOSAICS — JUAN O'GORMAN



PHOTOGRAPHS BY LOLA BRAVO
JUAN GUZMAN

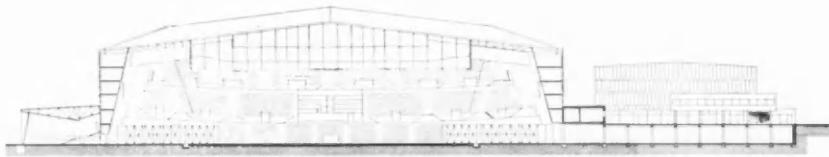
The Juan O'Gorman house on a lava flow in the Pedregal Gardens in Mexico City is the third essay of the artist-architect in mosaics as an overall decorative element for walls. They are also used to cover a ceiling and as paving on two patios.

In his first work, the library at University City, he developed a technique of making mosaics in meter-square panels to be hooked to the walls of the building, while in his house the stones are embedded in mastic applied to the walls.

His subject is Mexican folklore, to which he brings great wit but never quaintness, and the end product is a kind of fantasy that used to occur in little footnotes in his easel paintings but now has been given a full scale gallery of its own on his walls. ESTHER MCCOY

"I think that the whole question of mosaics should be treated as an architectural theme. I find it is unfortunate that the interest in mosaics has been taken up as a billboard decoration for the blank walls of the architecture of the International Style, which is contrary to the baroque character of the mosaics. Let us hope that architecture will some day combine with the fantasy of the baroque spirit and that the influence of one on the other will produce a really great popular style." JUAN O'GORMAN

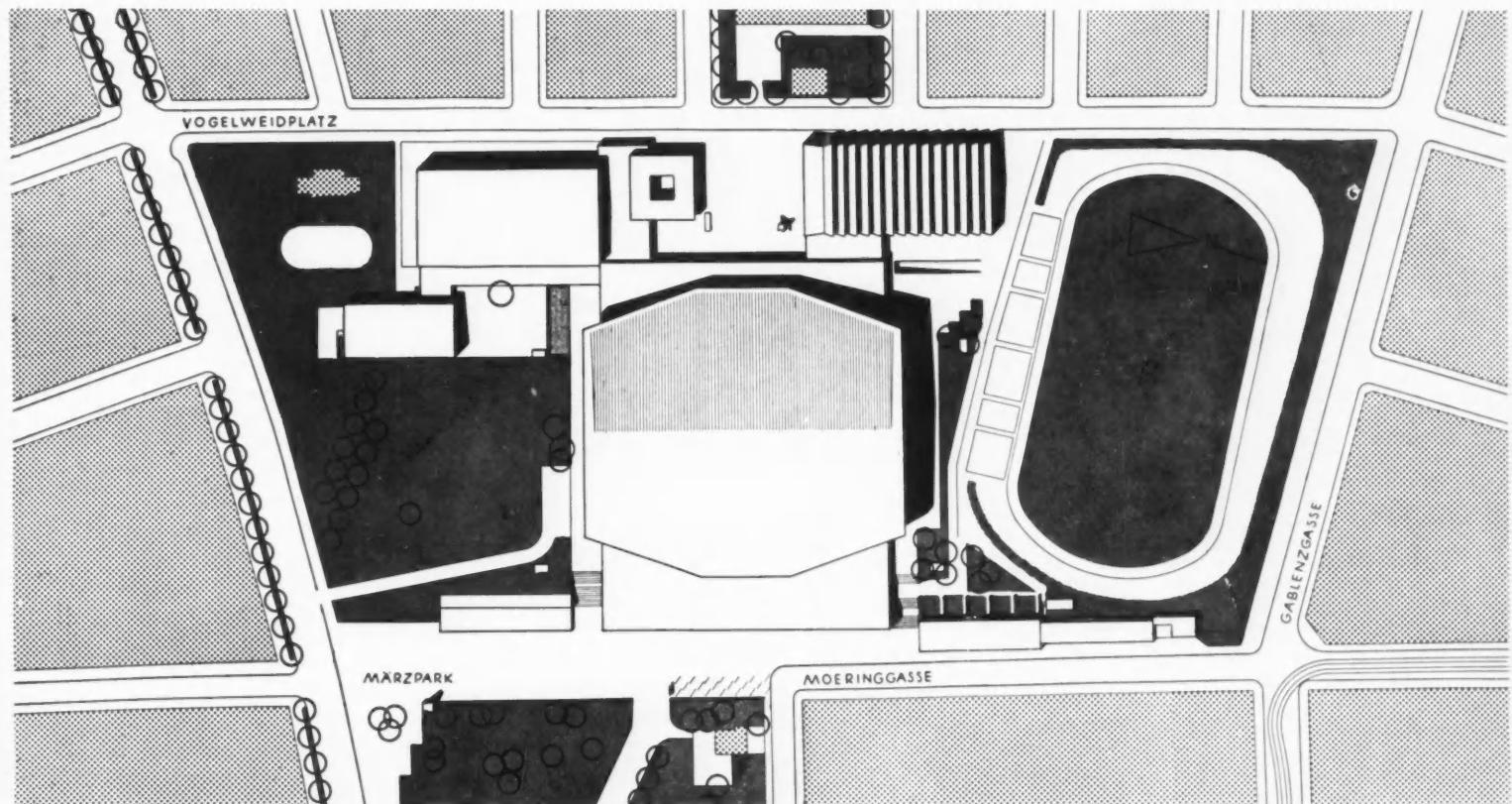
A traveling exhibition of the mosaics of Juan O'Gorman is being circulated in the United States

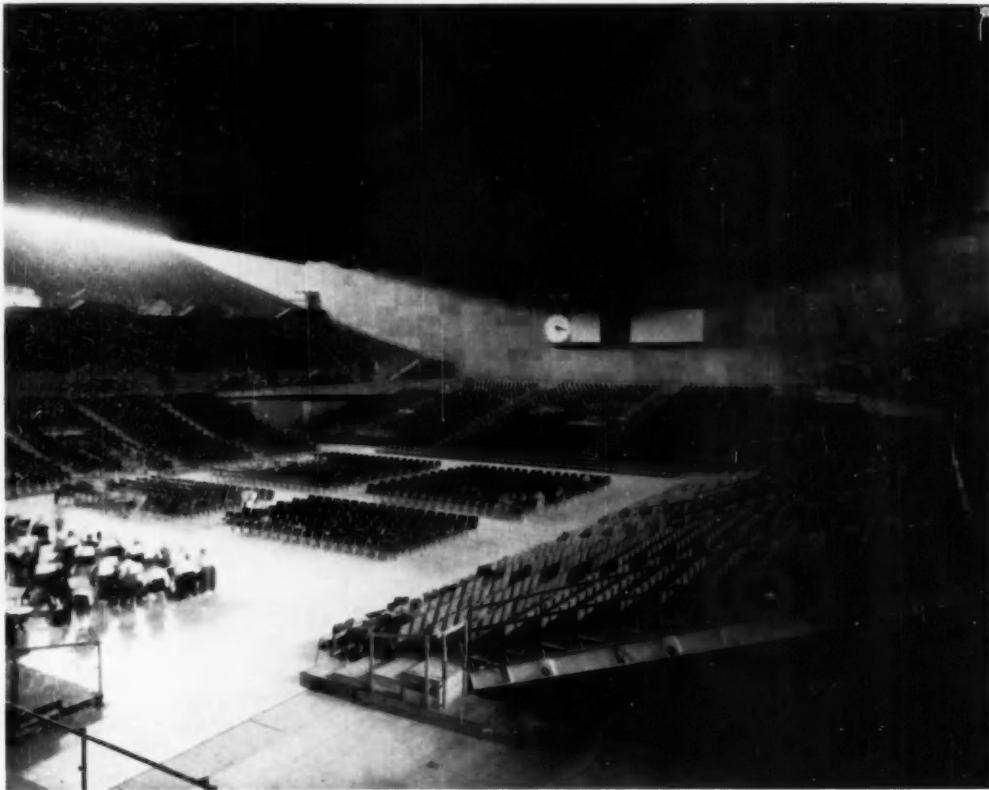


COMMUNITY CENTER BY ROLAND RAINER, ARCHITECT

This building in Vienna is one of the projects that have sprung up simultaneously in various cities of the world as an obvious answer to a new social and community need: the desire to take an increasing part in common activities, mostly of a sporting nature: boxing, cycling races, ball games, ice skating, as well as concerts, plays, exhibitions, fairs, festivals, circus, conventions, etc. Of necessity such auditoriums must be very flexible in order to accommodate a wide variety of such activities. The Vienna Hall of Professor Rainer while typical of the problem is an unusual and beautiful solution.

The main auditorium, 100m x 100m, has an ice rink; the center arena, 40m x 40m, is illuminated from an inside balcony under the ceiling. A 100m-long and 40m-wide curtain can be dropped from the ceiling to conceal the cement seating.





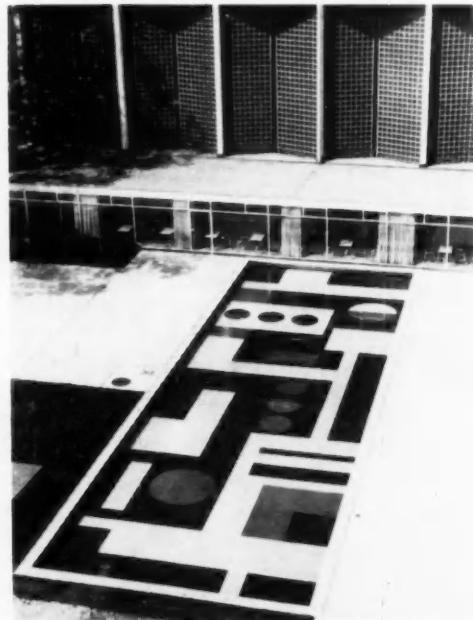
COMMUNITY CENTER

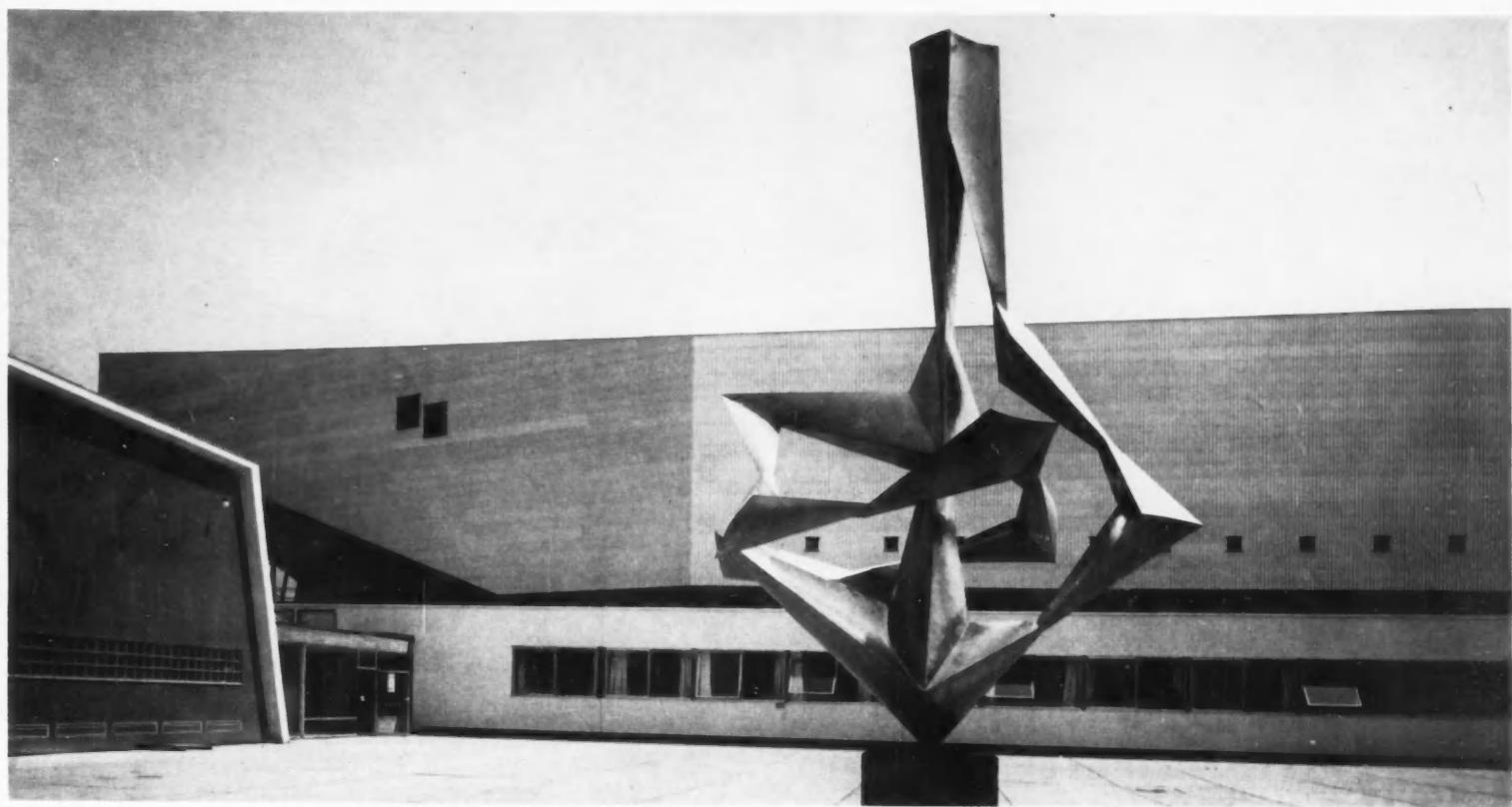


sections leaving to view only the 40m x 100m arena for concerts, movies and more intimate gatherings and performances. The lower seats, of steel, are movable and can be housed in the adjacent storage space, leaving additional space free for bicycle racing and exhibitions.

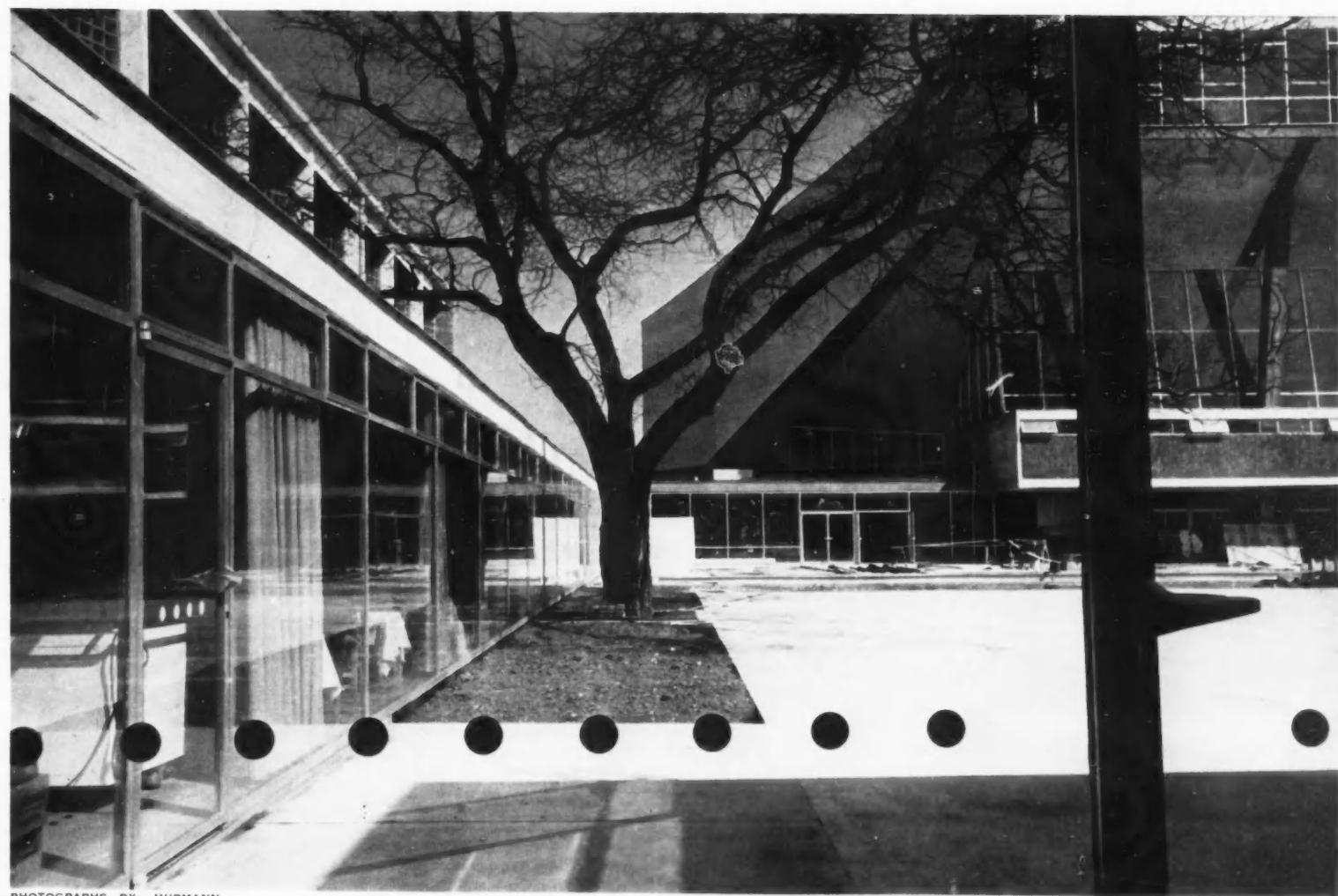
One of the most interesting variations can be obtained by lowering the curtains on the north side of the hall. In front of the curtain a free-standing stage can be installed wherefrom the arena and the south seating sections appear like a large amphitheater. The space to be occupied by the seating is itself flexible. The upper level, planned for standing room, can accommodate seats with the addition of benches of light metal. The storage rooms, on the arena's level, permit the rapid transportation, with electric carts, of all the necessary movable fixtures: floors, rolling seating or dismounted racing strips, etc. Not only the visible requirements of flexibility have been considered but great care has been taken to allow the necessary variations in heating and air conditioning requirements for the main hall, and all other rooms attached to it: training rooms, rest rooms, restaurants, cafes, offices, etc.

Beside the main auditorium many smaller halls have been considered for training in various sports: a gymnastic hall, a covered ball field, a year-around ice skating rink for exhibitions. These additional small halls, erected before the main hall, have already been temporarily used for public events presented to an audience of approximately 2500. It confirms the opinion that these halls can never be flexible enough, and the use of space, the fourth dimension, has been the determining factor in the design of the building. The ultimate purpose of these single halls dictated the design, taking in consideration, however, that for a certain period of time they must serve a variety of public activities which, later, will take place in the main auditorium. The construction of these halls, materials, and design, are as different as the purposes to be served: the gymnastic hall to be used for calisthenics, boxing, fencing, wrestling, etc., opens through a glass wall to a wooden deck towards the east to a lawn, with a view to a park. The ball-playing hall has shatter-proof glass window walls on both sides. Particular care has been given to acoustics and lighting. In contrast to the usually massive buildings erected for similar purposes, the main hall with its vast aluminum-framed windows and its aluminum facade gives the impression of an almost weightless surface reflecting the surrounding landscape and the variations of atmosphere and light.

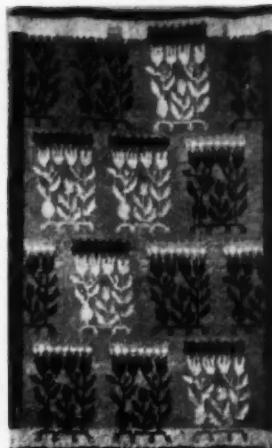




VIEW TOWARDS THE MAIN HALL—SCULPTURE BY WANDER BERTONI "MOTION"



PHOTOGRAPHS BY: HUBMANN
LUCCA OHMEL
L. JAHN-DIETRICHSTEIN



1

1—FOURTH PRIZE: AREA RUG BY GRETA SKOGSTED-LEHTINEN
A DISTINGUISHED EXAMPLE OF THE FINNISH ART IN TRANSFORMING TRADITIONAL DESIGN CONCEPTS INTO CREATIVE WORKS OF MARKED INDIVIDUALITY THROUGH A BALANCE OF COLOR AND DESIGN ADAPTATION. COLORING RANGES FROM SEPIA TO THE RICH BROWNS OF NEWLY TURNED EARTH, FROM A VARIETY OF BEIGES TO PALE GRAYS AND WHITE.

2—FIRST PRIZE:
ALL-OVER DESIGN FOR CARPET BY LIISA SUVANTO

A SIMPLE GEOMETRIC DESIGN THAT IS DRAMATIZED BY THE SUBTLE INTERPLAY OF BRILLIANT COLORS IN VIBRANT EFFECT. BRIGHT ORANGE LINES FORM THE GRID WITH BLOCKS IN BRILLIANT VERMILION AND ELECTRIC PINKS.

3—FIFTH PRIZE:
ALL-OVER DESIGN FOR CARPET BY KIRSTI RANTANEN

A BRILLIANT INTER-PLAY OF VERMILION, ORANGE AND BURGUNDY TONES IN LARGE BLOCKS AND SMALLER GEOMETRIC FORMS. A STYLIZED INTERPRETATION THAT CAPTURES THE TENSION AND BRILLIANCE OF THE AURORA BOREALIS.

4—SECOND PRIZE: AREA RUG BY SIRKKA AUTIO-POLKKYNNEN
AN ABSTRACT DESIGN OF STRIKING ORIGINALITY THAT EXEMPLIFIES THE FINNISH GENIUS FOR CAPTURING SURPRISE WITHIN A BASIC COLOR PALETTE. THE COLORS EXTEND FROM BURNT ORANGE THROUGH AN EXCITING VARIETY OF REDS TO A GLOWING ELECTRIC PINK.

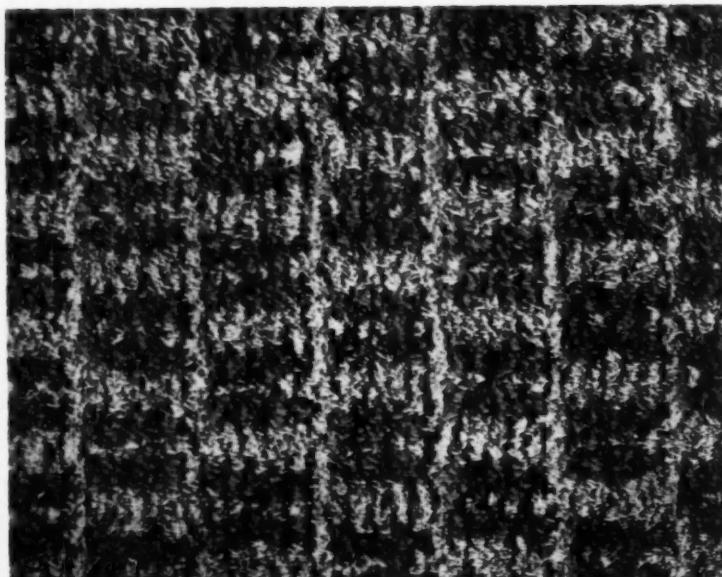
5—SIXTH PRIZE: AREA RUG BY LOTTA RING

AN IRREGULAR BLOCK PATTERN THAT IS COLORED IN THE GENTLE WOODLAND TONES OF A MISTY AUTUMN DAY.

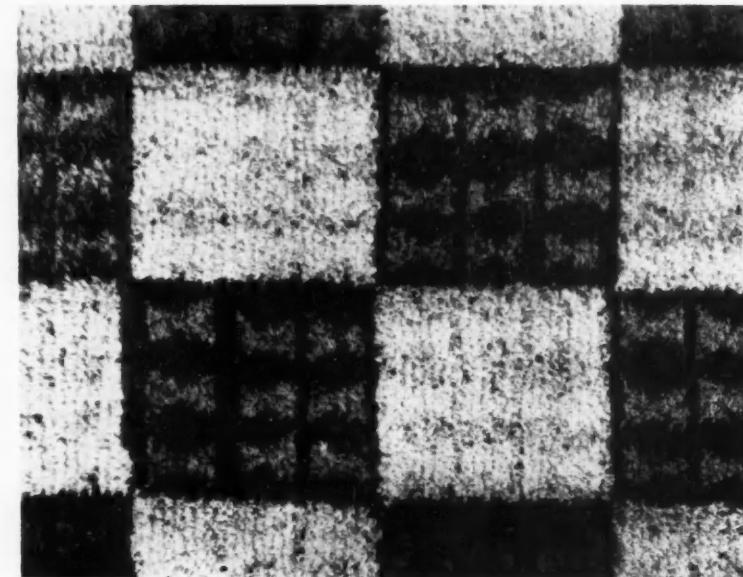
6—THIRD PRIZE:
ALL-OVER DESIGN FOR CARPET BY EVA BRUMMER

A MOTIF OF RELATED GEOMETRIC FORMS IN A PALETTE DRAWN FROM THE PALE SPRINGTIME SHADES OF YELLOW AND GREEN.

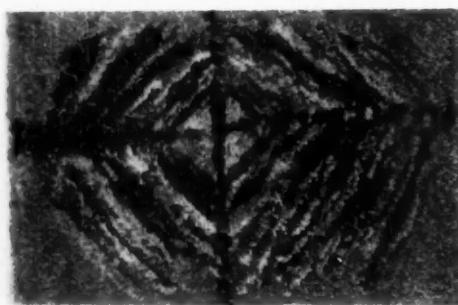
PHOTOGRAPHS BY MAUREY GARNER



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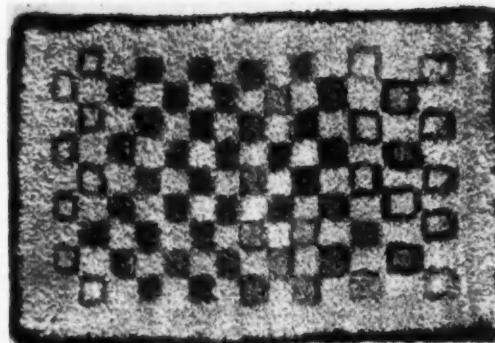


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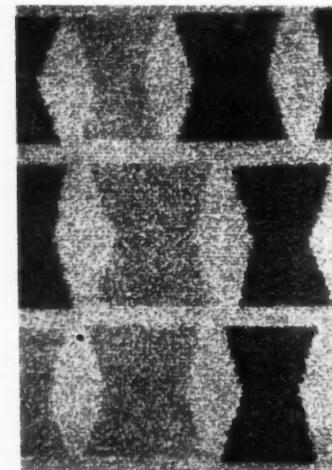


4

RUGS



5



6

Forty-one designs were submitted to a competition which was conducted in Finland by Bigelow-Sanford Carpet Company, Inc., with the cooperation of the Finnish Society of Crafts and Design. The competition was part of the carpet manufacturer's continuing program to survey the activities of designers in those parts of the world where original expression is flourishing. The designs, recently exhibited at the Museum of Contemporary Crafts in New York, are rendered in color with a hand-woven sample of each. The prize designs were selected by a jury consisting of Pierre Bedard, president of the Parsons School of Design, and a committee of Bigelow-Sanford officers.



SIRENE ET TRITON—JUNE 1958

THE PEN AND INK MEDITATIONS

OF MICHEL SEUPHOR

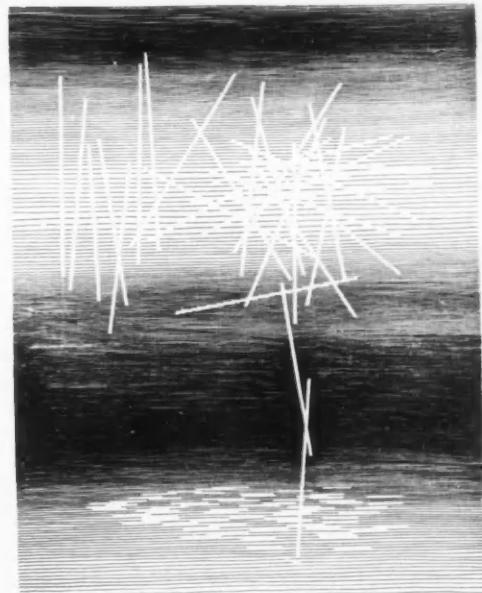
BY JULES LANGSNER

A common article of faith among painters and sculptors holds that critics, if you probe beneath the surface, turn out to be frustrated artists. Consequently, it is widely believed (among artists, if not the laity) that critics assuage their oppressive sense of failure by "taking it out" on their helpless victims—the more gifted painters and sculptors. Unhappily for those artists who cling to this notion, many excellent critics never aspired to paint or create sculpture. More likely than not, the critic is a skilled respondent to works of art rather than an inept (and therefore frustrated) artist himself. In addition to being a sensitively discriminating respondent, the critic is endowed with a certain knack for translating his reactions into reasonably lucid verbal statements. The critic, in short, derives creative satisfactions from verbal expression. He is primarily a "word person" susceptible to visual experience, a visual voluptuary addicted to the joys of looking. The matter is as simple as that.

Having made this declaration on behalf of my fellow critics who disclaim the wish (unconscious as well as conscious) to be artists themselves, I hasten to call your attention to a notable exception—Michel Seuphor, the distinguished Belgian critic long a resident of Paris. Seuphor's contributions to art criticism speak for themselves; his achievements as an artist are scarcely known and too little appreciated. For one thing, Seuphor has dedicated himself to the interpretation of the abstract art of our century, advancing the works of the artists in whom he believes. The modesty of the man can be seen in the fact that his informative and useful Dictionary of Abstract Painting omits mention of his own work.

For the past several years Seuphor has concentrated on pen and ink drawings—"pure" abstractions, if you will, in that they are inventions springing from the hidden recesses of the psyche rather than pictorial variations of the shapes of things in the surrounding world. The common denominator found in each of the Seuphor drawings is the orderly closure and gradual opening of a horizontal ladder of lines. The effect of this continuous closure and opening is to destroy space as a static entity. The surface of the drawings is in a constant state of dilation, a rhythmic heart-beat accelerating or slowing down according to the requirements of a particular "idea". There is a philosophical analog to this endless expansion and contraction: Seuphor presents to us a visual equivalent of the cycles of change, of growth and of the seasons, permeating the universe in which we are suspended for a moment of time.

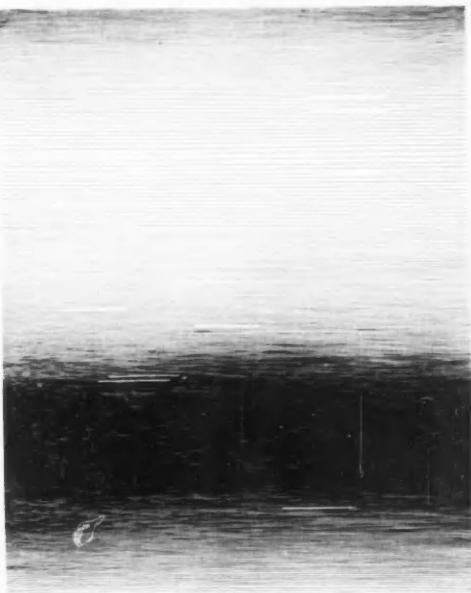
These are the drawings of a reflective mind. In this regard Seuphor brings to his art an attitude not dissimilar to the painters of the Sung Dynasty. However, as a man keenly aware of the discoveries of the twentieth century, instead of seeking signs of the spirit in the visible world, he is committed to finding a visual language appropriate to our changed perceptions of the nature of existence. That language for Seuphor is abstract. Every age is possessed by a built-in visual outlook in accordance with its underlying, usually concealed, assumptions about the kind of world it inhabits. The eye of twentieth century man does not look outside in the same way that the eye of



LE FEU—JUNE 1955



STAT CRUX DUM VOLVITUR (VII)—DECEMBER 1957



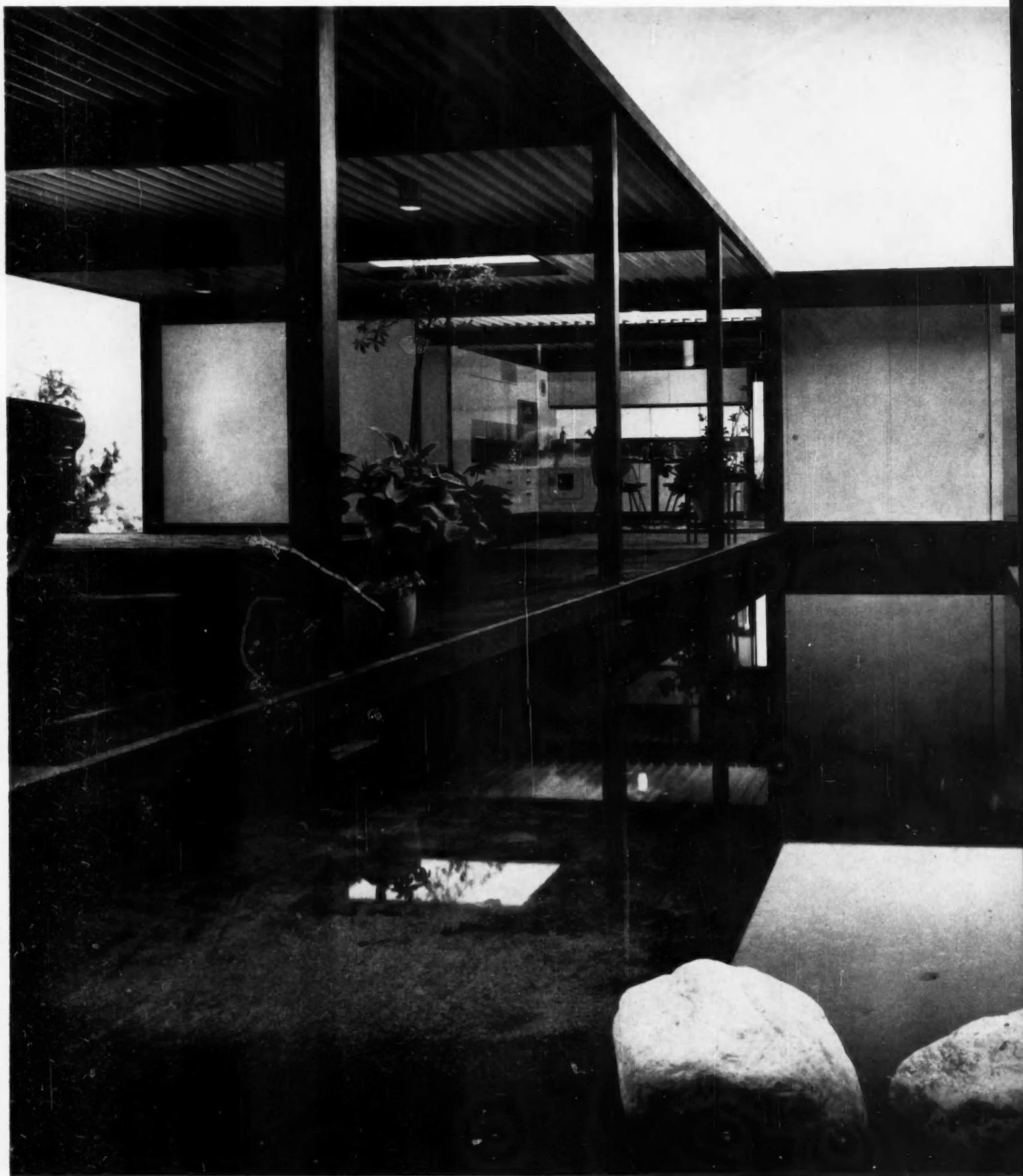
SILENCE HABITE—AUGUST 1958

(Continued on Page 30)

CASE STUDY HOUSE NO. 21

BY PIERRE KOENIG, ARCHITECT

WILLIAM PORUSH, CONSULTING ENGINEER



PAT HAMILTON, GENERAL CONTRACTOR

INTERIORS BY VIKI STONE FOR S M FURNITURE COMPANY



PHOTOGRAPHS BY JULIUS SHULMAN

This twenty-first project in the magazine's Case Study House Program is now on exhibition to the general public. Located at 9038 Wonderland Park Avenue, the house is open on Saturdays and Sundays, from 1 to 5 p.m. through February 22, 1959.

The design is beautifully articulated in steel and represents some of the cleanest and most immaculate thinking in the development of the small contemporary house. The magazine is particularly happy to be able to present this project to its readers.

Case Study House 21 represents a form of culmination of development of the steel house, as it represents the epitome of architectural refinements, in planning and execution, in a material heretofore considered experimental. By utilizing readily available steel shapes and products in a carefully conceived manner, a finished product comparable to any other luxury home is achieved minus the excessive cost usually associated with quality and originality.

The house, surrounded completely by water, introduces a new concept in the use of water as an integral structure and landscape element. There is no dichotomy involved; rather an architectural whole is achieved as the water reflects and amplifies the linear quality of the structure while adding serenity and esthetic beauty.

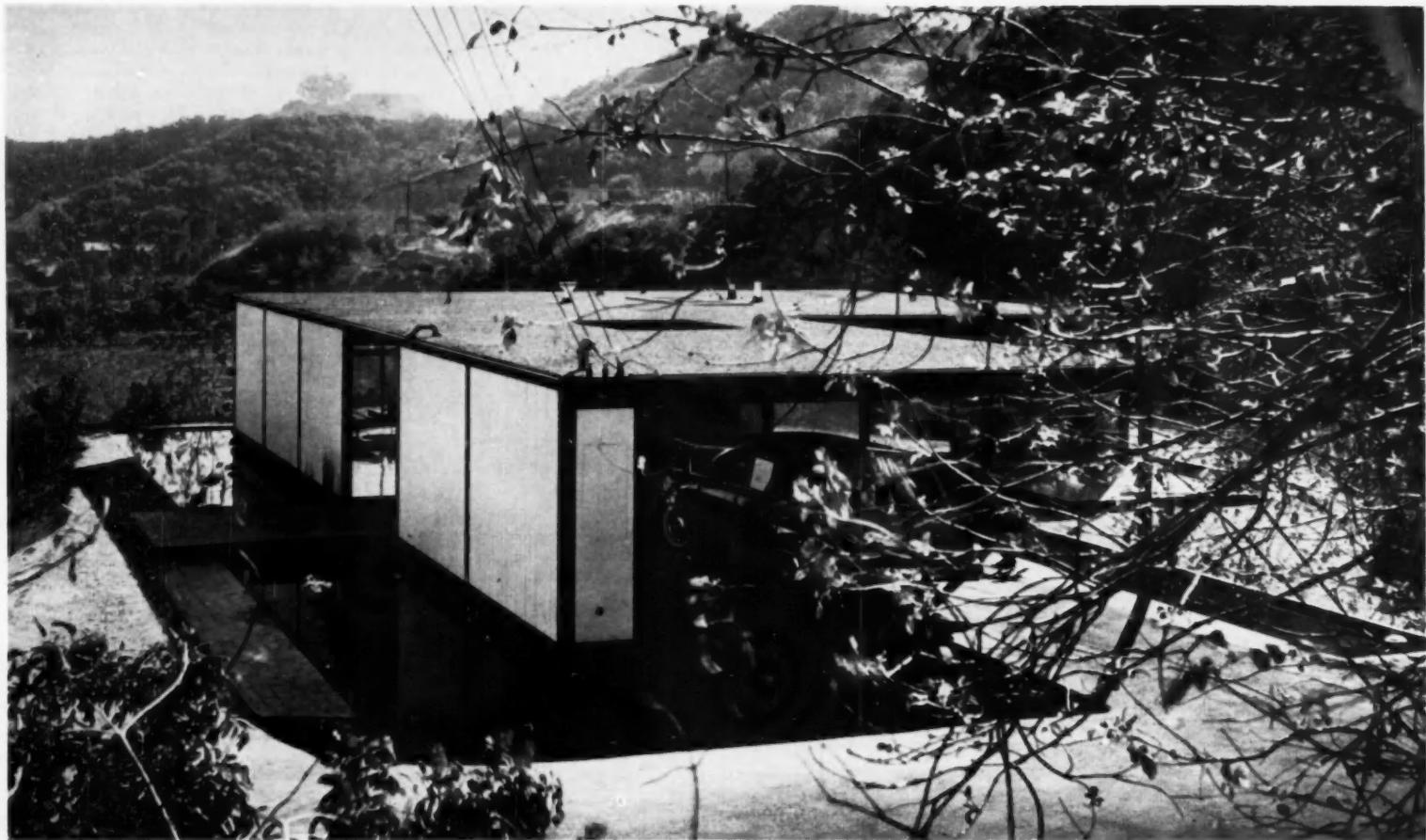
Spanning the pool, brick terraces provide access to the living areas. In addition, they add another plane and texture to the interplay between water and structure. The mirror-like quality of the water is subject to continual changes of mood and character. The sound of falling water, from the scuppers on the fascia into the pool, contributes aural pleasure and cooling atmosphere during the heat of the day.

At specified times, through the use of a time clock, the water is pumped up from the pool to the gutter where it falls by gravity through the scuppers, circulating and aerating the water. The hydraulic pump for the system was supplied by the Peerless Pump Company.

A pool is located in the central court of the house, further establishing continuity of theme. Here water is sprayed against a mosaic tile wall, and falls back into a planted reflecting pool at the base of the wall.

A simple and exciting plan is achieved by utilizing the interior court and two baths together as one element, completely disengaged from the exterior walls of the house. This central core acts as the barrier between living and sleeping areas. The interior court and pool acts as the nucleus of the house and allows light to penetrate the living area and kitchen at a point furthest from the exterior. Bellevue steel frame sliding glass doors admit access to the court from the living area and the two baths.

With 8" steel I beams, 22' long and spaced 10' apart, the living portion of the house resolves to an area 30' x 44' with only two columns in the interior. Exposed steel roof deck spans across the beams and is used to maximum efficiency. Between the columns spaced 10' apart, job assembled "curtain" walls fill the spaces between the columns. These economical panels consist of steel decking on the exterior. There is space between the outer skin and the interior surface for wiring, pipes, and insulation. The Kaiser gypsum board



LOOKING TOWARD CARPORT WITH ENTRANCE TERRACE TO THE LEFT

VIEW SHOWING INTER-RELATIONSHIP OF TERRACES AND POOLS. THE TERRACES ARE PAVED WITH THE NEW DAVIDSON PAVING BRICK.



DIRECT ENTRY FROM CARPORT TO KITCHEN IS SHOWN ON THE LEFT. STUDY IS AT THE RIGHT. TABLE BY KNOLL ASSOCIATES

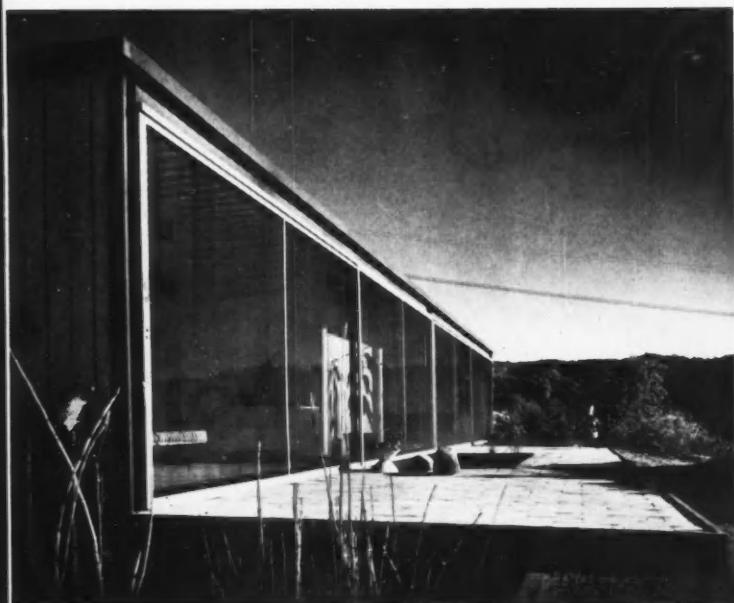




STREET ELEVATION



SAND-BLASTED GLASS SET IN STEEL SLIDING DOOR IS MAIN ENTRANCE ON THE LEFT. GARDEN POTS BY ARCHITECTURAL POTTERY



SLIDING KOOLSHADE SCREENS PROTECT SOUTH ELEVATION FROM SUN AND GLARE



is fastened to three girts on the inside of exterior walls as explained in earlier issues. Interior partitions are 2" solid laminated gypsum. The wall insulation is 1" thick glass fiber board. Steel-framed glass sliding doors by Bellevue Metal Products are welded between the columns spaced 22' apart.

For a precise elevation and maximum sun control, Koolshade screens are used on the south elevation without the necessity of an overhang. The same screens are used over the opening above the central court for sun protection and a feeling of enclosure.

For general long term protection, and to protect the steel that is adjacent to water, Perma Bar Waterproof Coating was used as a prime coat throughout with a super vinyl sprayed over, by the same company, where a different color was desired. By using the primer as the trim color, no additional finish painting was necessitated. The basic overall color of the structure is flat white with the trim flat charcoal in order to define and delineate the crispness of steel and its inherent advantages of size to length ratio. The pool system is asphaltic concrete and concrete curbs and is also sealed with Perma Bar.

All the furnishings shown are by S M Furniture Company with the exception of the Knoll table shown on the terrace, and the dining chairs by Herman Miller. The black naugahyde sofa is an extension of the chair in the study. The hi-fi cabinet in the entry-living area is 10' long and has the speaker located at the living room end with equipment and storage taking the remaining space. The blue and white striped spread as well as other appointments are by Viki Stone who also collaborated with the S M Furniture Company and the architect in the planning of the furnishings.

All kitchen appliances and fixtures are from General Electric with the exception of the stainless steel counter under the wall-hung refrigerator and the broom closet at the far left, both of which are job built. The kitchen center is complete with sink, range, oven, dish washer, clothes washer-dryer, disposer and stainless steel top and splash. The General Electric cabinets above the center, supported on a steel frame, also contain the Pryne fan and a fluorescent light. There is another oven with a rotisserie on the storage wall.

The brick terraces are paved with the new Davidson Bel Air Flats, framed in steel channels and raised above the ground and over the water. These new wide, over-size paving bricks add a warm color and texture contrast for the house.

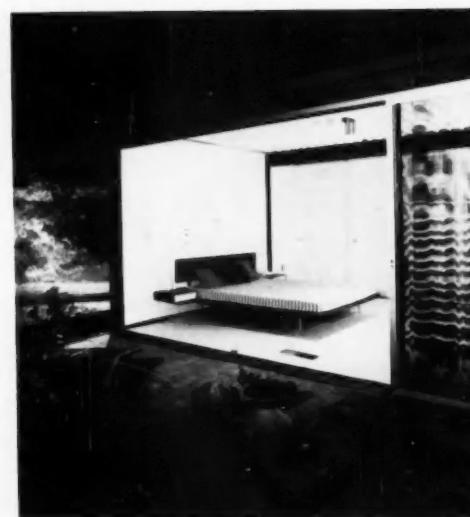
Traffic areas are defined with pure white Robbins vinyl floor tile. The furniture is arranged on white wool carpeting. The white vinyl flooring is used throughout the kitchen. The kitchen is large enough to accommodate a dining table and serves as a combination family room and dining area. There is direct access from the kitchen to the carport. Traffic circulation plays an important part in the overall design of the project. There is complete circulation through the central core unit which is an island within the house. Access to baths is possible through either bedroom and the interior patio; access to the patio is possible directly from the bedrooms or



1



2



3



4



5



1. ENTRY WITH LIVING AREA BEYOND. RAIN WATER FLOWS FROM SCUPPERS INTO POOL AT THE LEFT

2. WALL OF BELLEVUE STEEL FRAME SLIDING GLASS DOORS FLOWS UNINTERRUPTED FROM LIVING AREA TO MASTER BEDROOM

3. BEDROOM AT NIGHT WITH SLIDING DOOR AND SCREEN OPEN.

4. CENTRAL COURT WITH POOL AND SPRAY. FLOORS AND WALLS ARE MOSAIC TILE UNGLAZED CERAMIC TILE.

5. ENTRANCE LOOKING TOWARD FRONT DOOR. A TEN-FOOT HI-FI CABINET CONTAINS A COMPLETE STEREOPHONIC HI-FIDELITY SYSTEM USING A HARMON-KARDON TUNER, AMPLIFIER AND PRE-AMPLIFIER; A VIKING TAPE DECK; A GARRARD RECORD CHANGER; AND ELECTRO-VOICE LOUDSPEAKERS

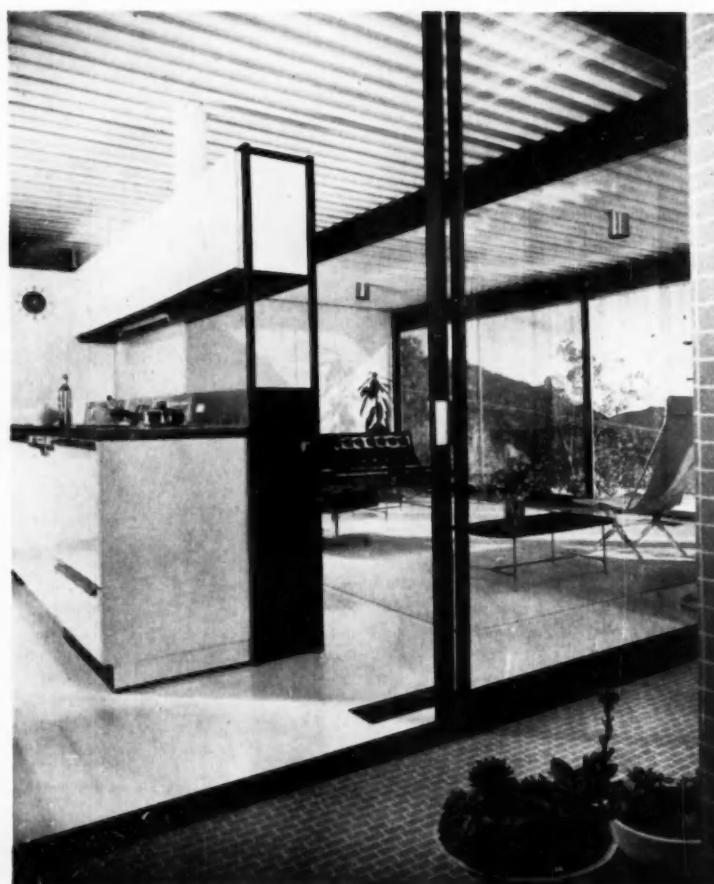
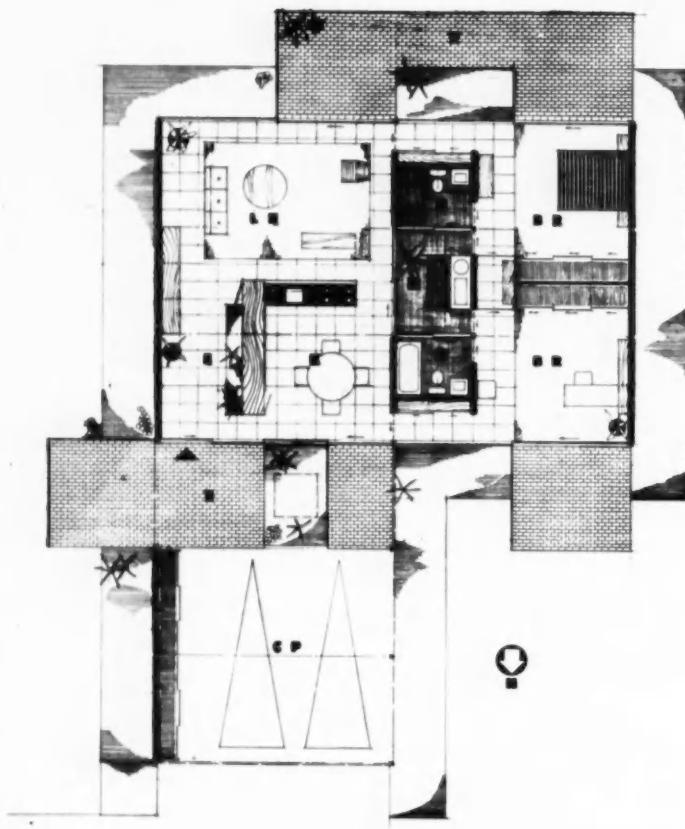
6. CONVERSATION AREA IS ARRANGED ON WHITE CARPET FROM AETNA FLOOR COVERINGS, WITH TRAFFIC AREAS OF PURE WHITE ROBBINS VINYL TILE

7. LIVING AREA. THE FURNITURE IS BY S M FURNITURE COMPANY

6



7



the living room, with the two bedrooms being accessible to each other by a passage adjacent to the storage wall. One of the Glide-all doors in each bedroom closes this passage so that an unbroken plane of sliding doors is all that is visible from the bedrooms.

The water heater and forced air furnace are located in a cabinet in the central court for ventilation and sound control. As this court is open to the sky, sounds are not trapped within the house. Heating ducts radiate out from the centrally located furnace to registers set at the base of all glass walls. Seismic forces and wind loads are resisted by rigid bents formed with 4" channels welded to the top and near the base of the columns. These channels run continuously around the building to tie it together physically and visually. The sheet metal gutter is hidden behind the fascia channel, and the bottom edge of the steel wall deck is behind the base channel. Because the base plates are exposed, the anchor bolts are welded to the under side of the plates which in turn are bearing on concrete piers rising out of the water.

Electrical arc welding is used throughout for rigid and clean detailing. Wherever possible welds are ground smooth. To achieve maximum temperature control 1 1/2" of Owens-Corning high-efficiency glass fiber board is used over the roof deck with three layers of composition roofing and slag on top. With the roof and walls insulated with glass fiber board and sunscreens over the central court and over the south elevation, only a small amount of solar penetration is possible except during the winter months when the Koolshade screens allow a little filtered sunlight through. The sliding sunscreens can be opened or removed entirely if maximum penetration is desired in the winter.

← PORTION OF THE KITCHEN AND LIVING ROOM FROM THE CENTRAL COURT

KITCHEN—STAINLESS STEEL TOP OF GENERAL ELECTRIC KITCHEN CENTER AND PASS-THROUGH TO THE LIVING AREA →

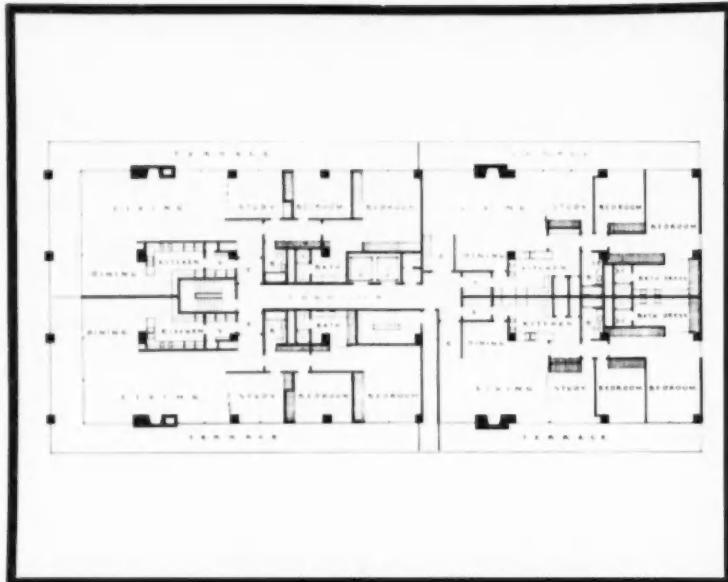


KITCHEN PATIO AND POOL WITH CARPORT BEYOND



VIEW TOWARDS THE KITCHEN WITH WALNUT AND ALUMINUM TABLE BY S. M. FURNITURE COMPANY. DINING CHAIRS FROM THE HERMAN MILLER FURNITURE COMPANY





COOPERATIVE APARTMENTS BY KILLINGSWORTH, BRADY AND SMITH



PHOTOGRAPH BY BRUCE CROSS

EDWARD LOVELL, LANDSCAPE ARCHITECT

INTERIOR DESIGN: STAN YOUNG FOR FRANK BROTHERS

This forty-four-unit cooperative apartment project, designed for a site on an ocean bluff in Long Beach, is of reinforced concrete frame with concrete slabs. Each apartment will occupy a quarter segment of the building, ranging from 1900 to 2400 square feet plus large terrace areas. Typical apartments will include three bedrooms, two baths, a thirty-six-foot living room, fireplaces, and walnut cabinet work. Ceilings are at 9' 4". Garages on three levels will provide two-car storage for each apartment. The tower has a two-story lobby, eleven stories of four residences per floor and a roof terrace. Entrance is by driveway at grade under the building and extends to an outdoor terrace and pool.

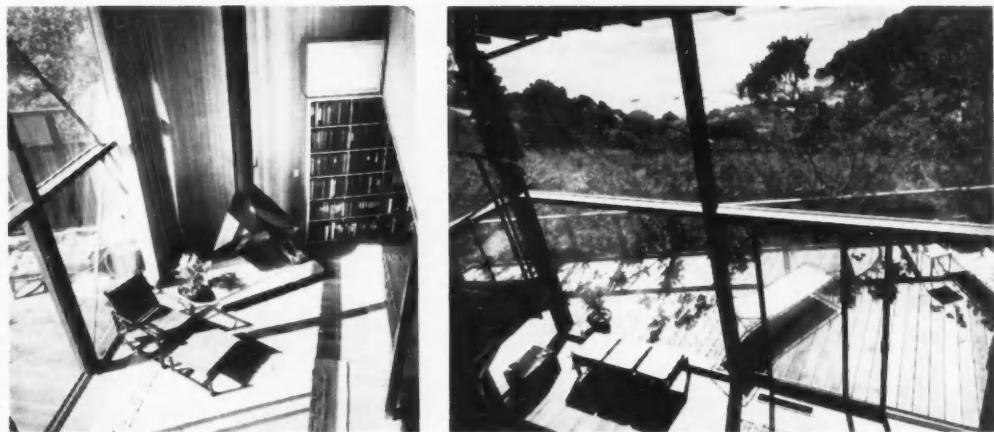


PHOTOGRAPHS BY MARVIN RAND

HILLSIDE HOUSE BY
MARQUIS AND STOLLER



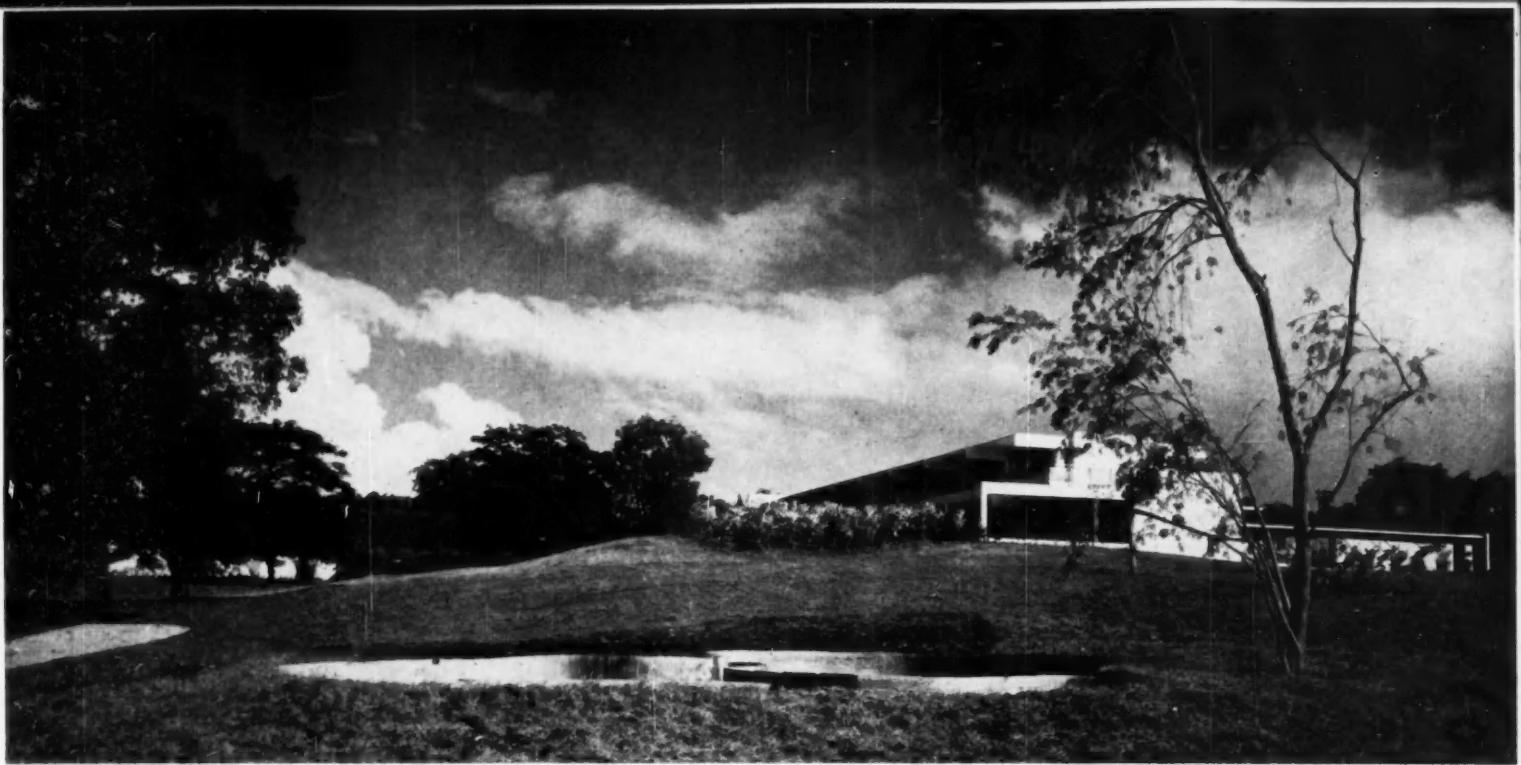
WILLIAM B. GILBERT, ENGINEER / LAWRENCE HALPRIN, LANDSCAPE ARCHITECT



Because of the extremely steep hillside it was decided to build the house on a wooden trestle-like construction. The automobile platform is level with the access road and above the level of the roof. Through the gate at this level and down a flight of stairs is the entrance to the house itself. On this mezzanine floor are located two bedrooms and a bath. From the mezzanine there is a view of San Francisco Bay through the upper part of the two-story living room. One of the bedrooms has sliding panels opening it out to this space. The main floor of the house is reached via the spiral stairway which is free standing, leaving the wall space free for view windows and book storage.

The fireplace is on a floor about thirty feet above ground level. Masonry did not seem practical, and Keith Monroe, the sculptor, collaborated by designing and installing the metal fireplace. Off the living room there is a broad deck, cantilevered on steel beams over the treetops toward the view of the bay. An intimate low-ceilinged dining space under the mezzanine opens to its own deck which bridges over to the hill. This deck touches the ground and is surrounded by high trees which seclude and shelter it, in contrast with the front deck. The proximity of these extremely contrasting spaces provides the strongest spatial experience in this house.



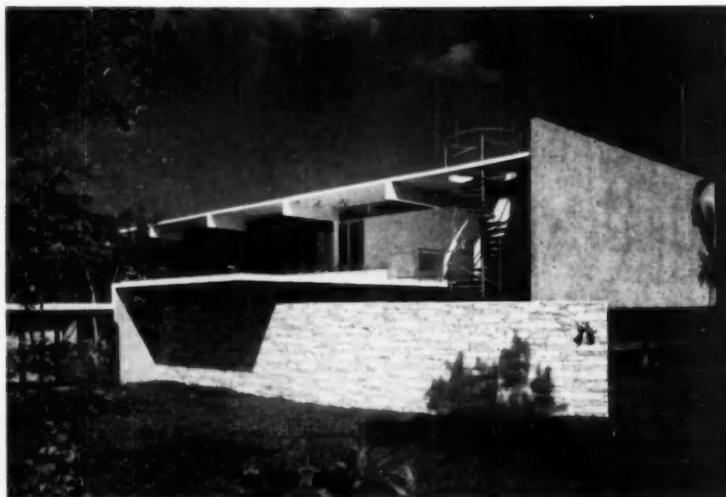


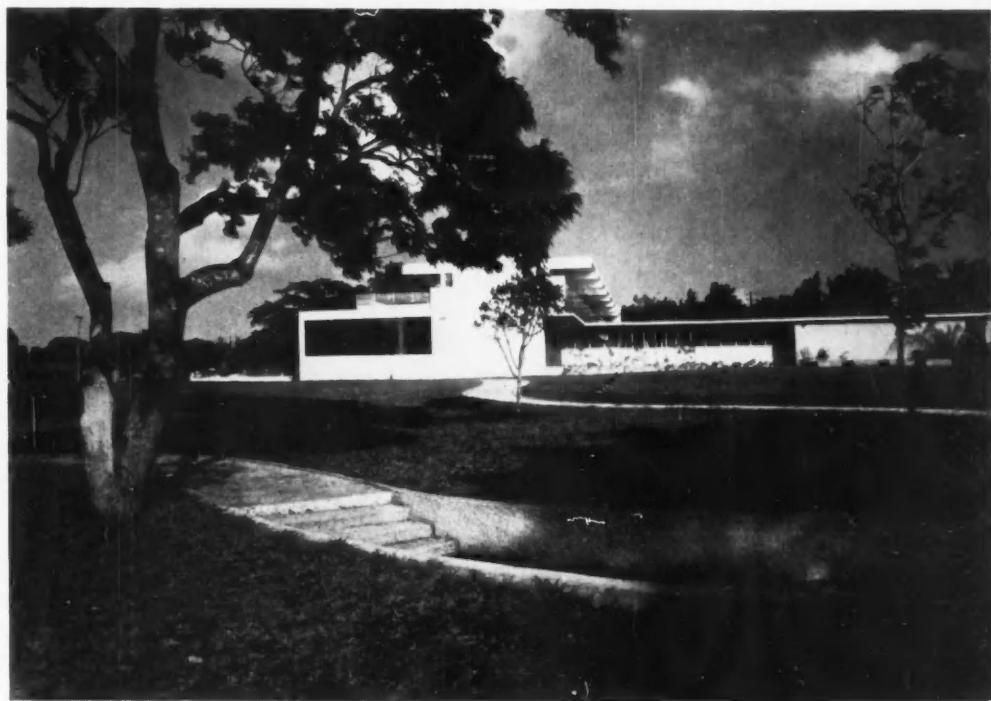
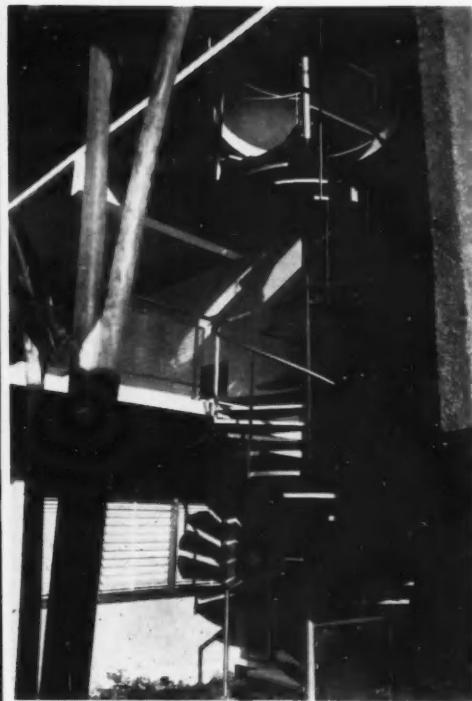
HOUSE IN HAVANA, CUBA

BY RICHARD NEUTRA, ARCHITECT

R. ALVAREZ, SUPERVISING ARCHITECT

ROBERTO BURLE-MARX COLLABORATING ON LANDSCAPE DESIGN

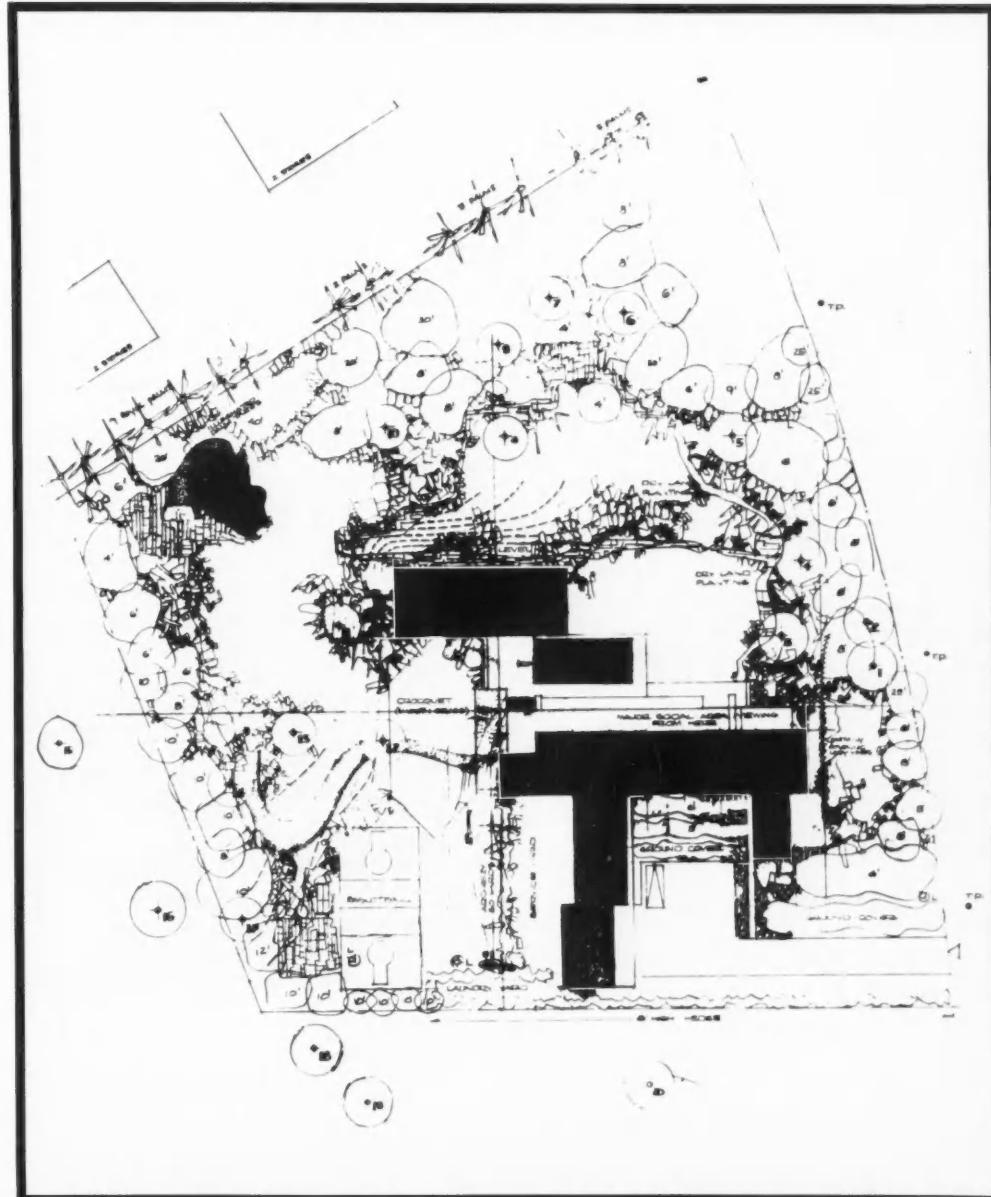




The prevailing breeze from the northeast, the sloping ground to the northwest with a possible vista of the ocean in that direction are primary motivations for the siting of the house. The highest elevation at the southeast of the three-acre property was considered as the best datum to which to relate the main floor level, the orientation facing north and south toward a court of entry appeared to be favored by good exposure, view and receptivity to the breeze.

The entrance drive, the guest parking, the delivery, the approach to garage and reversal space are all to the south of the building. The pool is located in such a position that its mirroring surface is situated very slightly downhill. It is assumed that from the upper story and possibly from a roof garden, the pool will seem to continue and bring close the marine view in the same direction. A louvered enclosure protecting the outdoor expansion of the ground floor, not yet installed, might give screening against the street both for the social quarters to the north and the easterly patio of the guest room which is entirely detached. Also the study has its desirable segregation and forms the easterly ending of the ground floor just below the master suite on the upper story.

The structure, in reinforced concrete with a spacing of supports according to a modular system, permits aeration of all interiors.



PRODUCTS

merit specified

For Case Study House No. 21

Designed by Pierre Koenig, architect

The following are specifications developed by the architect for Case Study House No. 21 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified."

STRUCTURAL

Steel Deck—Stran-Steel, a division of National Steel Corporation, Detroit, Michigan
Steel Studs—Stran-Steel, a division of National Steel Corporation, Detroit, Michigan
Wall Board—Kaiser Gypsum Company, Inc., 1401 Water Street, Long Beach, California
Interior Walls—Vaughan Interior Walls, Inc., 11681 San Vicente Boulevard, Los Angeles 49, California
Steel Framework—Lee and Daniel Steel Fabricators, 1461 East Walnut Street, Pasadena 4, California
Insulation—Owens-Corning Fiberglas Corporation, 3445 West Eighth Street, Los Angeles 5, California
Waterproofing and Corrosion Preventive Materials—The Lee Potter Company, 418-B North Glendale Avenue, Glendale 6, California
Koelshade Sunscreens—Stewart Manufacturing Company, 3645 San Fernando Road, Glendale 4, California
Terrace Paving—Davidson Brick Company, 4701 Floral Drive, Los Angeles 22
Vinyl Flooring—Robbins Floor Products, distributed by Jaeger and Branch, 3666 East Olympic Boulevard, Los Angeles

FINISHES

Interior Patio and Bath Ceramic Tile—The Mosaic Tile Company, Zanesville, Ohio; 829 North Highland Avenue, Los Angeles 38

FIXTURES

Plumbing Fixtures—American Standard Company, 1151 South Broadway, Los Angeles, California
Fans—Emerson-Pryne Company, 526 East 12th Street, Los Angeles, California
Rittenhouse Door Chimes—Emerson-Pryne Company, 526 East 12th Street, Los Angeles, California

LIGHTING

Flush Lighting Fixtures—Emerson-Pryne Company, 526 East 12th Street, Los Angeles
Surface Lighting Fixtures—Literract Company, 545 Rodier Street, Glendale, California

ELECTRICAL

Hi-Fi Equipment and Sound Engineering—Robert Rose, 7460 Melrose Avenue, Los Angeles

APPLIANCES

Kitchen Equipment—General Electric Company, 2957 East 46th Street, Los Angeles

DOORS

Sliding Doors—Bellevue Metal Products, 1314 East First Street, Los Angeles 33
Shower Enclosures—Wire glass from the Mississippi Glass Company

FURNISHINGS

Interiors—S M Furniture Company, 1812A Colorado Avenue, Santa Monica, California
Draperies—Glass Fabrics, Inc., 406 North Robertson Boulevard, Los Angeles
Carpets—Aetna Floor Coverings, Inc., 9006 Melrose Avenue, Los Angeles

GARDEN

Garden Pots—Architectural Pottery, Box 24664 Village Station, Los Angeles 24
Pool Lighting—Kim Lighting, 1467 North Lidcombe Avenue, El Monte, California
Pool Drains—Josam Pacific Company, 1258 South Boyle, Los Angeles, California
Reflecting Pool Pumps—Peerless Pumps, 301 West Avenue 26, Los Angeles 31

MICHEL SEUPHOR — JULES LANGSNER

(Continued from page 17)

earlier epochs responded to its world. For not only has the exterior of things changed, but the mind behind the eye is furnished with different (for better or worse) sets of beliefs. Thus we find ourselves attributing abstract properties and relationships to works of art that were conceived originally in terms of expressive and representational values. The realization of these abstract properties and relationships becomes, for Seuphor, the fullest possible realization of the self in this strange and remarkable age.

Seuphor belongs among the more deliberate abstract artists of our time. That is to say he is a classicist by temperament. The drawings reveal the presence of such classicist elements as reserve, regularity, impeccable order, the acceptance of intelligence as a guiding force in the construction of a work of art. It is, however, a classicism modified by Seuphor's recognition of the principle of flux, as seen in the procession of change evoked by his linear permutations. It might be said he seeks to create a timeless dimension for the passage of time,

and in that sense shares the classicist's search for enduring forms. Here we encounter a seeming paradox in the position of the classically minded artist who eschews the intrusion of fortuitous accident in his work, for a drawing possessed of any merit at all must reflect the emergence of intuitions beyond the overt control of reason. Otherwise the work would be little more than a banal repetition of admired examples. The paradox can be resolved only if one recognizes the concept of balanced tensions between opposing impulses that gives to classicism its creative elasticity.

This concept of balanced tensions is a recurrent "device" in the Seuphor drawings which almost invariably divide into positive and negative aspects. But notice in this interchanging duality of lines and shapes—the positive fading into the negative, and as the eye continues its excursion, the negative transforming into the positive—the way in which these reverse sides complement each other. It is as if Seuphor envisioned duality as a generative power rather than as an equilibrium attained by a cancelling out of opposites. Stated another way, the duality of the Seuphor drawings provides abstract variations of the principle of complementary running throughout the natural world from the coupling of atomic particles to the conjunction of male and female in the animal kingdom.

In the last analysis, of course, a work of art must be satisfying as an esthetic experience. These pen and ink meditations of Michel Seuphor meet that primary requirement as naturally and inevitably as the patterns of change they create. While not a would-be artist himself, this writer, without concern for professional propriety, salutes Michel Seuphor, artist as well as critic.

MUSIC

(Continued from page 9)

Robert Oppenheimer said in a talk (I read it in Harper's Magazine): "And as for the recent discovery—the very gay and wonderful discovery for which Dr. Yang and Dr. Lee were awarded the Nobel Prize—that nature has a preference for right-handed or left-handed screws in certain situations and is not indifferent to the handedness of the screw—to explain this is, I believe, quite beyond my capacity. And I have never heard anyone do it in a way that could be called an enrichment of culture. . . ." Later he said: "The adventures of science are intellectual adventures, involving discoveries of the inadequacy of our means of describing nature, because it is so unfamiliar and strange."

His first statement tells exactly what happens when content, stirred by a subject, projects itself through style as art: "a very gay and wonderful discovery." This itself, not the description, enters the domain of culture. Academicism, lacking the content, is concerned with the description.

Content, as an individual consistency or mode, is derived from the common content of the time. While the creative thinker is developing within this common content, his own consistency may assume new relationships and positives and negatives contrary to the general understanding, opposed even to his own understanding of the common content of his time. (Schoenberg's explanations of new procedures always followed his discovery, his sometimes as one feels reluctant discovery, of the new procedure in his style.) Thus a time-lag results. A completely original creator, divorced in experience from the common content of his time, might be unintelligible. He would not, for that reason, necessarily be wrong. To assert otherwise is a fallacy of criticism, known as "failure to communicate."

"The Chinese value calligraphy . . . for the sake of the satisfactory nature of its lines and groups of lines; they acknowledge no necessity for the thought expressed to be beautiful. . . . A fine stroke by a good calligrapher . . . is not easy to analyze, still less to imitate. Its esthetic quality does not vary with the changes of fashion; many other styles may . . . succeed it, but it remains as satisfying and admirable as when it was first conceived. The power to distinguish good strokes from bad depends upon taste and experience. . . ." (Chiang Yee: *Chinese Calligraphy*.)

A libretto in French, Italian, or in Esperanto may influence the setting of the text but to no great degree the musical content and scarcely at all the meaning of the text. Heard in a foreign country the libretto does not communicate, but it does in its own country, where the foreigner does not communicate.

The content of the mind of Shakespeare was atomized of words, able to combine in every attitude and for every purpose. The consistency of his ideas or his plots, or the organization of his subject,

is less than the unequalled consistency of his language. Virgil's content shaped itself in verses. Dante contrived in images within images, of which words and verses are the vehicles. Racine created a theatre in which nothing happens but the poetry. Henry James shaped and accumulated sentences, leashing them by his formal grasp of his subject. Gertrude Stein composed compositions, to which words as words and sentences as sentences could be serviceable. The roots of content are individual as the material is common; the choice of subject is individual, the subject matter common. These differentia can be argued: I am more concerned to show why "failure to communicate" may be the clue to a new content. Such changes alter our relation with the cosmos. I would parody Dr. Oppenheimer: the adventures of art are adventures of content, involving discoveries of the inadequacy of our means of realizing nature, whenever the modes by which our experience of nature is achieved become unfamiliar and strange. (That is why we are only now discovering the content of Mozart.) Style endeavors to mediate between these modes of content and circumstance (the external subject) with the wish, perhaps, to communicate, or to convince, or, what is more, to establish by this mediation a harmony, beauty, an apprehensible simplicity of relationship, such as the Greeks, Simone Weil tells us, represented by number. (We are put out of countenance, because to a degree we understand them completely, with satisfaction, and beyond that degree we do not understand them at all, by the writings of Simone Weil and Gertrude Stein.) If the method be the subject, the work of art deals with its innate problems, which are imbedded in its content. When an external subject or representation is overlaid upon this content, subject and all that deals with it in style become ambiguous (*Hamlet*, *The Magic Flute*, Empson's fancies). A great fuss can be made over any part of this.

ART

(Continued from page 10)

of response. Darkness, as it thunders down in one of the charcoal drawings to a scorching white climax below can be an expression of the fierce element in nature and man. Or, as in another drawing,

it can be the warm, spreading night which shelters and holds within it the beacon, the protective light which draws all imagination to it.

Similarly, the few sharp lines which move in a quick twist over a form or slither into the shadow are, in some drawings, like the quick expletive escaping in moments of duress; in others, like the slurring sigh which links one poetic thought to the next.

Thus, in terms of light and shadow (for Vicente is an heir to the chiaroscuro tradition) Vicente sketches a wealth of impulse and response, then always referred to the harmonious whole. Charcoal is a medium ideally suited to this expression. With its long range of tones, from the pitchblack to the whitest gray, it can accommodate the subtle experiences Vicente is bespeaking. Furthermore, with its modulating grays, charcoal offers a *de facto* unity which Vicente can then penetrate and complicate. But the unity rests implied: gray is all containing.

The forms Vicente uses remain the same: the roughly squared forms in atmosphere. But as they are only actors in space, their sameness doesn't matter. What does matter is what environment does to them. When black forms sit like islets in a calm lake, they are given, by the atmosphere, the ponderous permanence of rocks. As the light plays around them they become supernaturally static. Here, the ideal vision has imposed the immutability that can only be experienced through art.

* * *

Sam Francis' large paintings, with their associations of water and air, their unconfined spaces, have gained for him in Europe the reputation of a "metaphysical" painter. What impressed Europeans was Francis' audacious leap from the concept of the four-sided surface containing its forms to the concept of the expanding surface in which nothing was contained and all flowed into infinity. The particularly large canvases and the thin flows of paint being new to European eyes were taken as the means of a transcending expression of the "forces" of modern life.

Francis' show at the Martha Jackson Gallery does much to confirm the reputation he enjoys in Europe. There can be no doubt that his intuitions of vastness are artfully presented and have a character sufficiently distinct to be considered a component of style. The more so since he has eliminated the "all over" veils of paint and



CASE STUDY HOUSE NUMBER 21

Architect: Pierre Koenig, A.I.A.

CASE STUDY HOUSE

Advances new ideas in

Design

Dimension

Application

BEL AIR FLATS

A basic brick in a new dimension were selected by Pierre Koenig, A.I.A.

Bel Air Flats (5 3/8" x 11 3/8" x 2") are the newest addition to the Davidson family of Structural Clay products.

Manufactured exclusively by

DAVIDSON BRICK COMPANY
4701 E. Floral Drive
Los Angeles 22, California

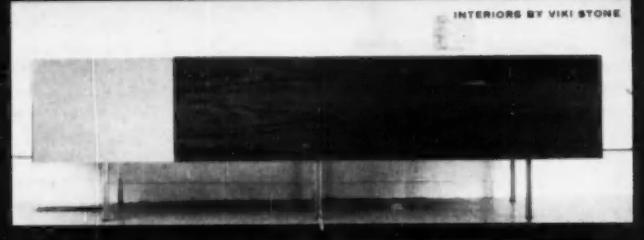
MERIT SPECIFIED

21

CASE STUDY HOUSE #21

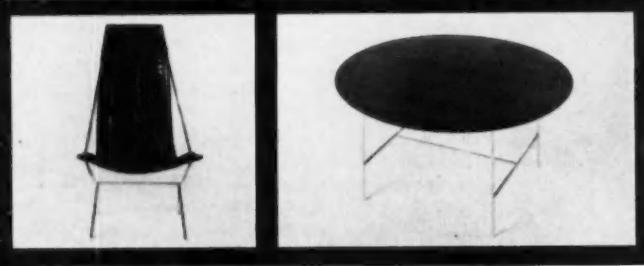


INTERIORS BY VIKI STONE



New directions in furniture design available from our collection. Contemporary furniture for residential and business interiors.

SM Furniture Co., Inc. 1812 Colorado Ave., Santa Monica EX 5-8155



has left huge reaches of white canvas free to waft in unending openness. These seas of white, stirred only by sequences of dots, like demon breezes that touch the surface of water for a moment and race on, are inhabited by clustered islands and promontories. The illusion is that of a dream-raked vista seen from great height.

The whites, then, carry the burden of communication. Probably Francis' recent trip to Japan emboldened him in this area. But there remains the problem of color. Francis' palette is limited to inky hues of purple, blue, green, yellow and diluted reds. They are applied in thin washes that allow for almost no variation in light and tone. They are bound by their profiles (sometimes vaguely rectilinear, sometimes related to his earlier, kidney-shaped forms) and are fitted together like jigsaw puzzle parts. Each color sits coldly, dully on the surface, related one to the other only by a rather clumsy contingency of shape. If Francis is using many of these forms together, the resulting mass of lustreless chroma is so regular, so uninteresting that even Francis' gift for suggesting expansion cannot rescue the painting.

The most successful paintings, therefore, are the ones in which the islands and jetties of forms comprise only a fraction of the total surface, the rest being ineffably white. In "The Whiteness of the Whale," for instance, or "Colors Over" the uninspired color relationships don't much matter—the composition dominates and compensates in its expressive power.

The watercolors are superior to the oils largely because Francis manages to avoid repetitious color sequences. An aqueous medium is better suited to his lyricism. In the watercolors, the color intensities remain true, and they are helped by intermediary tones which for some reason Francis can never bring himself to use in oils.

The floating, the falling (helped by rivulets of color allowed to drip down) the gratuitous meetings in space, the junctures and coincidences which Francis is best equipped to express are endowed with a magic in watercolor that the oils do not possess. The reason is clearly that the white, resplendent light radiating behind the color and spreading freely on the surface is never deadened by the overbearing patches of color as they are in the oils. It is quite a task to suggest the element of chance, of impromptu meetings and fallings

away—as Francis does—and still remain master of your means. I think Francis does this admirably in the watercolors.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 19, 20, 21.

New This Month

✓(340a) Davidson Brick Company manufacturers of Modular Steeltyd Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walls, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

APPLIANCES

✓(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUDlow 3-6161.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

DOORS AND WINDOWS

✓(327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjustors at front and back; cast bronze or aluminum

hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

✓(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: Capitol 2-8146.

FURNITURE

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstering; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

● Contemporary Furniture: Catalog available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Ariz. Sales representatives: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48; Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead directly to the above address.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Cory, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunnar Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho, Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

LIGHTING EQUIPMENT

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(375) Lighting Fixtures: Brochures, bulletins, brochures, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, California.

MISCELLANEOUS

✓ (328a) Home Radio Intercom: Guardian MK-II provides entertainment, protection, convenience. Exclusive squelch feature automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning point, a loud electronic signal is sent through every station, including front door speaker so neighbors are alerted if you are away. Available in all colors; up to nine stations installed. Merit Specified for Case Study Houses No. 18 and No. 20. For brochure write to G & M Equipment Company, Inc., 7315 Varna Ave., North Hollywood, Calif. Phone: STANley 7-1624.

✓ (240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

(977) Electric Barbecue Spit: Folder Rotis electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit Specified CSHouse No. 17.—The Rotis Company, 8470 Garfield Avenue, Bell Gardens, California.

✓ (286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial buildings. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and garages. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, California. Phone DUNKirk 7-8131.

(223a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29 1/2" x 9 1/2"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

ROOFING

✓ (333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor

diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

SOUND CONDITIONING

✓ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymond's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

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(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York 10, New York.

(426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(303c) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Laboratories, 1529 North Cahuenga Boulevard, Hollywood 28, California.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 416 West 8th Street, Room 812A, Los Angeles 14, California.

STRUCTURAL MATERIALS

(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive storefront remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges, five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

(185a) Plymoline: Translucent Fiberglas reinforced building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymoline is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymoline may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Avenue, Burbank, California.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carduco, the most unusual building

material made. Carduco is structural; approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H, Stanton (Orange County), California.

SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantine—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbilia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

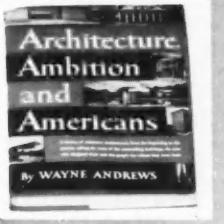
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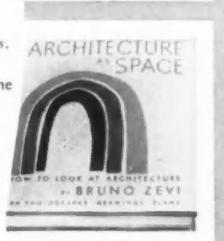
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